The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

JANUARY 12, 1921

PRICE FIFTEEN CENTS

THE NATIONAL THEATRICAL WEEKLY

YOU CAN'T GO WRONG WITH ANY FEIST SONG

FEIST FEATURES

DUNCAN SISTERS' Big Hit in FRED. STONE'S Broadway Success, "TIP-TOP"

FEATHER YOUR NEST

By KENDIS & BROCKMAN and HOWARD JOHNSON

DANCED TO BY MILLIONS OF FEET—SUNG BY A MILLION VOICES—ENJOYED BY MILLIONS OF EARS

WE KNOW AND YOU KNOW

I NEVER KNEW

Is the Foxiest Foxtrot You Ever Played And OH! What a Song

BY TOM PITTS—RAY EAGAN—ROY K. MARSH

JOHN STEEL'S HIT in ZIEGFELD'S MIDNIGHT FROLIC

ROSE OF MY HEART

A MELODY FOXTROT

Lyrics by WESTON WILSON Music by NEIL MORET

WE SAID IT WITH FLOWERS

THE ROSE I CALL SWEETHEART

WE CANNOT DESCRIBE THE BEAUTY OF THIS SONG ANY MORE THAN WE CAN THE PERFUME OF THE ROSE

Words by HOWARD JOHNSON Music by ELSIE BURKHART

YOU WILL HAVE NO REGRETS IF YOU ARE PLAYING

GRIEVING FOR YOU

A CRYING SONG—A FOXTROT TUNE

By JOE GIBSON—JOE RIBAUD & JOE GOLD

AVON COMEDY 4's Big Hit

HONOLULU EYES

in "THE PASSING SHOW"

SUNSHINE AND SPRINGTIME SET TO MUSIC

APRIL SHOWERS BRING MAY FLOWERS

Words by LEO WOOD Music by NAT & JACK SHILKRET

A FOXTROT SONG—A BLOOM-IN' REIGNIN' 'IT

FOXTROT SONG

UNDERNEATH HAWAIIAN SKIES

Lyrics By ERNIE ERDMAN Music By FRED ROSE

WE ARE RELEASING THIS ON DEMAND

AS LIGHT AND AIRY AS THE THISTLE

BONNIE LASSIE

PROHIBITION CANNOT STOP THIS BIT OF SCOTCH TROT

Words by JOHN W. BRATTON Music By JOS. H. SANTLY

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The NEW YORK CLIPPER
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Founded by FRANK QUEEN, 1853 | NEW YORK, JANUARY 12, 1921 | VOLUME LXVIII—No. 49 Price Fifteen Cents, $5.00 a Year

$5,000,000 INVESTED IN B'DW'Y SHOWS IN 1920—FIFTY FLOP

Non-Theatrical Producers, High Cost of Materials, Poor Road Business and Moving Pictures Are Chief Factors in Business Conditions of the Year

At least $5,000,000 was invested (in a large number of cases it might be more accurate to say—sunk) during the year of 1920 in Broadway productions. This figure is based on the number of attractions presented during the entire year and the average cost of each type.

From January 1 to December 31, 163 shows were produced in New York. Of these 115 were dramatic productions, of which 59 were comedies and farces, the others being serious dramas, tragedies and melodramas. Musical comedies and revues numbered 42, the majority of which, 24, were produced during the first half of the year. There were six extravaganzas, including entertainments of the grander type like the "Follies" and the "Broadway Brevities."

From figures obtained from a number of producers, it has been found that the average cost of a dramatic production was about $12,000 last year. This amount does not take into consideration, of course, such losses as are often incurred on road tours previous to a Broadway premiere. It appears, therefore, that approximately $1,380,000 was invested in dramatic productions. Of these 115 attractions, 38 or approximately one-third, flopped badly, that is, they failed to last even six weeks. In such cases it is obvious not only that the original cost of production was lost but also that additional sums, often very large ones, were sunk in the producers' efforts to keep their productions alive. "Genius and the Crowd," for example, which was George M. Cohan's only failure, is said to have cost its producer in the neighborhood of $50,000, a large portion of which was lost during its brief stay in New York.

Other failures in this class of productions, a few of which, however, made money for their owners in Chicago and on tour, were "The Dawn of Ireland," "The Young Visiters," "The Unwritten Chapter," "The Cave Girl," "Americans in France," "Immodest Violet," "The Checkerboard," "Don't Tell," "A Man of the People," "Marry the Poor Girl," "The Guest of Honor," "Down Limerick Way," "Light of the World," "The Tragedy of Nan," "He and She," "George Washington," "Musk," "The Blue Flame," "Mrs. Jimmie Thompson," "The Ouija Board," "The Phantom Legion," "The Girl from Home," "The Respect for Riches," "Oh, Henry," "All Souls' Eve," "His Chinese Wife," "The Fall and Rise of Susan Lenox," "Seeing Things," "The Thief in the Night," "Because of Helen," "The Mandarin," "Youth," "When We Are Young" and scores of others.

A great number of dramatic productions which remained longer than six weeks, did so only as a result of Joe Leblang's valiant efforts in their behalf. Some of these got little beyond an even break, using the prestige of their metropolitan engagements for what it was worth on tour. Still others wandered about on the road in the hope of landing a theatre in New York, until the situation became intolerable, which resulted in the premature death of a number of productions. Even now, a number of these shows, which have been unable to get a Broadway hearing, are still on the road, although prospects of landing houses are getting better all the time.

Some of the big successes in this division were, and most of them still are, "Shavings," "The Bad Man," "The First Year," "Enter Madame," "Ladies' Night," "Welcome Stranger," "The Bat," "The Meanest Man in the World," and "The Woman in Bronze." Those two hangovers, "Lightnin'" and "The Gold Diggers," played to capacity throughout the year. Of this year's productions, it looks as though "The First Year" and "Enter Madame," will have at least a year's run.

In the case of musical comedies and revues, it is practically impossible to overlook the expense of the production on its pre-Broadway tour, as the necessity of carrying a large staff beside, the cast, and the cost of transportation of considerable scenery, a good part of which is often discarded with the show's arrival in New York, are items of the greatest importance in the general cost of these productions. Some of these shows, notably "Sally," "Mary," and "Jimmie," have done well on the road, but when the fact that transportation and general operating expenses are almost triple what they were before the war is considered, and when the fact that theatre-goers throughout the country are comparatively wary of attractions which have not yet established a reputation in New York is accounted for, it becomes evident that the big majority of these costly productions are bound to lose money on their way into New York. The average cost in this class has mounted, therefore, to about $60,000; productions like "Sally," "Honeydew," and "Hitchy Koo," have, of course, gone a good deal higher than these figures, on the basis of which a little short of $2,600,000 was expended in this form of production, exclusive of extravaganzas or the huger type of entertainment.

There were comparatively few failures in this class, although the losses suffered in producing them were proportionally greater. It is interesting to note, by the way, with what little relish producers face the prospect of a tour these days in contrast with their former attitude. Only recently, John Cort sold out his interest in "Jim Jam Jems," presumably because he didn't fancy the idea of backing the show on the road. Even attractions, which have achieved some degree of success in the metropolis, are not too enthusiastically received in other cities. The provincial of today is a thoroughly sophisticated person, accustomed to Hart, Shaffner and Marx clothes, expensive automobiles and good cigars. He is wise to padded casts, fake billings and the other nine and ninety hokums of traveling shows; it is becoming more and more difficult to put anything over on him.

(*Continued on page 7*)

CENSORS BAR "WAY DOWN EAST"

MONTREAL, Can., Jan. 7.—"Way Down East," the well known play, is immoral in the opinion of the Quebec Provincial Board of Censors, and its exhibition on the screen in the Province of Quebec has been prohibited. According to R. De Sales, chairman of the Provincial Board of Censors, the film has been inspected by three censors, all of whom have declared that it is totally unfit for public presentation on moral grounds. His official position, he declared, prevented him from going into details as to the specific reasons for the Board's action, but he added that if any appeal were made to the courts against the action of the Board it would be no concern of the Board.

HARRIS TO HAVE 5 SHOWS HERE

With the arrival of "Wake Up, Jonathan," starring Mrs. Fiske and "Nice People," featuring Francine Larrimore, Sam Harris will have five shows in New York. The latter piece opened two weeks ago in Atlantic City to favorable notices, while Mrs. Fiske has been on tour for several months with her latest vehicle. Harris's other shows are "Welcome Stranger," "Little Old New York," and "The Champion," which got off to an excellent start the beginning of last week.

WANTS MARRIAGE ANNULED

CHICAGO, Ill., Jan. 9.—Frank M. Miller, president of the West Side Buick Sales Company, Friday caused to be filed in the Circuit Court a bill to annul the marriage of his daughter, Dorothy, to Frederick C. Ross, alleging that his daughter is not of legal age. Miss Miller is a prominent musical comedy actress and the elopement and trouble that followed has been given considerable publicity through the local press.

WELCH MAY LOSE EYESIGHT

Ben Welch, the Hebrew comedian in "Jimmie" at the Apollo Theatre, has for the past five weeks been suffering with eye trouble which for a time was so serious as to cause the fear that he might completely lose his eyesight. Despite this he insisted upon playing the role.

"THE TAVERN" IN LONDON

"The Tavern," at the conclusion of its present engagement at the George Cohan theatre, in New York, will go to London for a run.

Brandon Tynan, who is now appearing in the role originally played by Arnold Daly, will remain in the part.

PAUL BARNES IS BLIND

Paul Barnes, the vaudeville actor, writer of the famous song hit "Good-Bye Dolly Gray" and other well known songs, is confined in the Manhattan State Hospital, at Ward's Island, totally blind and suffering from other complications which make his case almost hopeless.

"THE BAT" FOR LONDON

In order to be on hand for the English premiere of "The Bat," which will take place in London in the near future, Avery Hopwood will sail for that city next month.

"TICKLE ME" TO LEAVE

The run of "Tickle Me," starring Frank Tinney is reported to be leaving the Selwyn Theatre, on or about February 12, going to Philadelphia for a run.

DALY WANTED TO DO IBSEN

Arnold Daly leaves the cast of "The Tavern," playing at the George M. Cohan Theatre, on Saturday night, and Brandon Tynan will take his place in the role of the vagabond.

The announcement that Daly was leaving the cast of the play which is now one of Broadway's big successes was received with much surprise along Broadway. Both Cohan and Daly, however, said that they had severed relations amicably, but a statement made by Mr. Cohan to the effect that he could not see the practicability of playing Ibsen during Daly's engagement in "The Tavern," lent color to a story that the cause of the split was Daly's desire to present a series of Ibsen tragedies on Wednesday afternoons at the Cohan Theatre in place of the regular performance of "The Tavern."

This suggestion, said to have been made by Daly, was rejected by Mr. Cohan, who maintained that such an idea was preposterous in light of his untiring efforts to establish "The Tavern." Cohan has invested a great deal of money in the mystery play; his advertising expenses alone in connection with the piece are said to have been $2,500 per week in a campaign which he launched about two months ago.

Daly, who, it is reported, has been receiving a large weekly salary in addition to a 10 per cent share of the gross receipts, which brought his earnings up to a figure which is said to have exceeded $2,400 for the week of New Year's, is reported to have insisted upon carrying out the plans, and this finally resulted in the break.

When asked about his plans for the future by a CLIPPER reporter, Daly said that he intends to present a series of tragedies, presumably Ibsen's, shortly after the termination of his present engagement. He stated that he has not yet arranged for a theatre for these productions.

"The Tavern," after a slow start, has finally scored a big success and is now playing to big business. Cohan plans to keep the piece running until summer and judging by its present business can easily do so.

HETTIE McCREE LOSES SUIT

CHICAGO, Ill., Jan. 11.—Mrs. Hettie McCree, circus equestrienne, lost her suit for $150,150 when it came up for trial in the United States District Court in Toledo, O. Mrs. McCree's spine was fractured when a Michigan Central train collided with a circus train on which she was riding at Ivanhoe, Ind., in June, 1918, according to testimony offered during the trial of the case.

"WISE FOOLS" GET COAST MONEY

SAN FRANCISCO, Cal., Jan. 10.—The engagement of "Three Wise Fools," which was originally set for two weeks, has been extended to three weeks, owing to the excellent way in which the play has been received, both artistically and financially. The first week's receipts reached close up to $15,000. Friday, December 31, was a record breaker, the receipts totaling $3,550.

"ABIE THE AGENT" REOPENS

"Abie the Agent," Harry Hershfield's cartoon comedy, will re-open in Allentown, on January 17. The show was recently musicalized by Charles M. Smith, with lyrics by E. R. Huntington.

GRAND OPERA COMPANY MAY HAVE WOMAN DIRECTOR

Mary Garden Mentioned for Post with Chicago Co., in Which There Is Said to Be Considerable Dissension—Dorothy Jardon, Former Member of Company, Talks

CHICAGO, Jan. 7.—Mary Garden may be the artistic director of the Chicago Opera Company and will in all probability create the role of "Zaza" in the opera of that name in which the lately married Mrs. Cochran, formerly Mme. Walska, was to have appeared.

The withdrawal of Mme. Walska on the eve of the presentation has caused a great deal of discussion and much of the internal strife which, it is claimed, has existed for some time in the organization, has been aired. Several stars have broken into print, many versions of the trouble have been given, there have been charges and counter charges, denials and, as a culminative event, Marinuzzi, the chief conductor and artistic director, has handed in his resignation in the latter capacity, although signifying his willingness to remain in the former.

"They have given me nothing but sleepless nights," he said. "Their voices have been in my ears twenty-four hours a day, each one with a grievance, each one objecting to a role I have assigned to some one else.

"Ah, they bring all their troubles to me. Then I go home and try to sleep. I cannot. I get up and pace the floor until 5 o'clock in the morning. I try hard to please everybody. I want only to make the best casting for the opera, to serve the art, the public, the singer, the orchestra—everybody. But it makes my brain unfresh.

"I will not assign any more roles," continued Marinuzzi, "and when the stars have objections they will have to speak to Mr. Johnson," meaning Herbert Johnson, the executive manager of the company and the opera's "last word man."

It has been suggested that one of the underlying reasons for the withdrawal of Marinuzzi was his refusal to permit Mme. Ganna Walska to appear under his direction and the fact that someone spread the story that Mary Garden was jealous of the Polish prima donna, and had induced the artistic director to save the part, in which she was anxious to appear, for her.

Miss Garden characterized as "absurd" the charges of Mme. Walska's friend and refused to discuss it any further.

Now comes Dorothy Jardon, however, with statements which seem to bear out the fact that the statement may have a modicum of underlying truth.

Miss Jardon claims that she was to have sung the title role in the opera together with Tita Ruffo but the same thing happened to her and that upon the death of Campanini, she knew her chances were gone because politics and jealousy dominate the opera organization.

During the Campanini regime, it was a known fact that the great director looked to Mary Garden for many suggestions and it is said that she was in no little measure responsible for the artistic success of many of the operas. Prior to his death, there were stories current that the songstress might succeed and wield the baton when Campanini resigned.

When interviewed recently Miss Garden said: "I would accept the position in a jiffy if the management dared offer it to me. I'd make good, too. I'd find a way, if I was artistic director, to cut the temperament out of these operatic stars."

Herbert Johnson said that he wouldn't undertake to accept the resignation of Marinuzzi, but that it would be handed in at the next meeting of the directors; he thought that the former artistic director might change his mind.

YOUNG PEOPLE'S THEATRE OPENS

The Young Peoples Theatre, after a series of special matinees at the Apollo Theatre, has opened a regular engagement in the same house and will continue there for some time. Later in the season the company under Mme. Alberti will render performances at Montclair, New Jersey, and Baltimore. The program consists of three separate selections. Mr. Philip Spooner, the young American tenor, has made his debut as an actor as well as singer and his performance was graced with remarkable spontaneity and ease on the stage. It is said that he has already caught the eye of several New York producers for a possible venture on the legitimate stage next season.

CARKEY BUYS THEATER

CARTHAGE, N. Y., Jan. 8.—The Carthage Opera House, formerly owned by Casper Giglio and Timothy J. Quirk, has been purchased by Lawrence J. Carkey and William Goodshaw. Carkey will be general manager and treasurer and Goodshaw, secretary.

The house opened this week with the Belgrade stock company in "Mickey" and "Humoresque" has been booked for January 19 and 20.

The management are planning to book standard road attractions.

LOEW IMPOSTOR OUT

The Loew office is sending notices to the managers of their theatres throughout the country that there is an imposter who, calling himself Henry Loew, has appeared on the coast and, claiming he was a nephew of Marcus Loew, obtained money.

The real Henry Loew, Marcus Loew's brother, is manager of the National Theatre, New York, and has not been out of the city.

MILES REMODELING THEATRES

SCHNECTADY, Jan. 10.—Plans have been made for the remodeling of the Miles Theatre in this city, to re-open on Labor Day with a policy of vaudeville and motion pictures. The house is to be made over into a two-floor theatre, seating 2,200. Work will begin in May on the remodeling.

Eugene DeRose, architect, has prepared the new plans.

Miles has also purchased a plot of ground in North Hampton street, Wilkes-Barre, Pa., where a vaudeville and picture house seating 3,500 will be erected.

Incidentally, the Lyceum Theatre and Academy of Music, in Scranton, Pa., both of which come under the Miles chain, are to be remodeled and enlarged. The Academy of Music, which is now a legitimate house, will seat 2,000 and will be devoted to films. The Lyceum will seat 2,500 and will have vaudeville and motion pictures.

PERRY & GORMAN DISSOLVE

The firm of Perry and Gorman which was in existence for six years has dissolved and Al Gorman incorporated with James Lowe in a new concern to be known as Al. Gorman, Inc.

The new company was incorporated January 1 with a capitalization of $3,000 and will carry on the same line of business as the former firm.

MUMMERS TO DO PLAYS

Three one-act plays will be presented at the Bramhall Playhouse by the Mummers on January 9th and 16th, both Sundays. The offerings will be "Overtones," by Alice Gerstenberg, "Funicula," by Rita Weiman, and "The Noble Lord," by Percival Wilde.

SCORES FILE DIVORCE ACTIONS

CHICAGO, Ill., Jan. 3.—With the New Year still young there clamors at the doors of various local courts and judges, a number of mismated thespians who beg and pray that they be granted their freedom. A number of theatrical cases will be heard next week.

Among the most important will be the divorce case of Sophie Tucker against her husband Frank Westphal.

Winifred Holland filed suit for divorce against Robert Holland, a member of the vaudeville team known as The Two Hollands, charging him with extreme and cruel treatment. The case was given immediate trial, found to be wanting and was thrown out of court.

Judge Lewis, of the Superior Court, granted Amanuel Hughes, of Harry Dixon's Big Sensation, a divorce from his wife, Florence Wilkinson Hughes.

A sensational case is now pending before Judge Sabbath, of the Superior Court, in the matter of Charles Huston, of The Novelties of 1920, against his wife Leah Duvel Huston, a non-professional. The case is scheduled for next week.

Jessie Kunce, of Kunce and Elaine, sued Herman W. Kunce for absolute divorce. Two and one half years ago, Kunce filed suit against his wife and it was tried before Judge Brothers, of the Circuit Court. Leon A. Berezniak defended Mrs. Kunce and the court ordered the husband to pay her $28.00 per week alimony and solicitors' fees. Then when the case was reached for trial it was dismissed. Mrs. Kunce has now filed a bill for divorce against him.

James J. Lake, owner of the Auto Girls Company, who holds a franchise with the American Burlesque Wheel, sued Caroline Lake for annulment on the grounds that the marriage was illegal, due to the fact that she married the burlesque man before her legal period had expired. Miss Lake was a member of her husband's show. She was formerly the wife of Charles Nash. Judge Sabbath granted the annulment.

Samuel Mitchell, principal comedian with "Naughty Naughty Girls," an Iron & Clamage production, was granted a divorce from his wife Myrtle Mitchell, by Judge Lewis of the Superior Court.

Judge McDonald, of the Superior Court, signed a decree of divorce for George Montrose. Montrose sued his wife for an absolute divorce, charging desertion. She is known professionally as La Nine Bunt Reppeler.

Irene Robinson was granted a divorce by Judge Sabbath in a suit against Robert J. Robinson. The Robinsons are a vaudeville team and regardless of the divorce decree are remaining as partners.

Josephine Davis, after a three years' battle with her spouse, Abraham D. Schlessinger, was divorced by Judge Sabbath in the Superior Court. The decree was signed late last week. Miss Davis made a long fight and considerable publicity was given the case.

Eva Schoenberg, of Eddy & Eva, was granted a continuance of alimony against her husband, Edward Schoenberg.

The case of Leon Stanton against Gussie Flamme, is now pending and will be decided before Judge Lewis at an early date in January.

Frederick W. Swan received a Christmas present from Judge Lewis in the form of a signed decree of divorce.

The case of Betty Wagner, of Rome and Wagner, against the Majestic Hotel was continued on five days' notice before Judge Cavanaugh in the Superior Court.

NEW STOCK COMPANY IN BOSTON

BOSTON, Mass., Jan. 10.—The Arlington Players, a new stock company which will make its home at the Arlington Theatre beginning tonight under the direction of Willard Dasheill, will have in its roster the following: Frances Anderson, an Australian actress, will play the lead and William Shelly Sullivan will play opposite her. The others are Edna Archer Crawford, Olive Massey, Harry Ashton Newton, Florence Borroughs, J. Brady, Edward Varney, Anthony Blair and Edwin Brandon. Bert Sanbourin is assistant director. There will be nine performances weekly, with matinee on Tuesday, Thursday and Saturday.

EQUITY TO FIGHT SUNDAY BILL

Following the report that the Dickstein Bill, providing for the opening of certain stores on Sunday, and which was defeated last year, will again be submitted to the New York State Legislature, the Actors' Equity Association is preparing to once more fight the measure. In the opinion of the actors' organization the passing of this bill would be the opening wedge leading to Sunday performances in New York, to which the A. E. A. is violently opposed.

When the Dickstein bill first came up last April, Francis Wilson, then president of Equity, and Frank Gillmore, executive secretary, appeared before the Committee of the Senate in Albany and voiced their opposition. It was contended at that time that the bill would furnish a loophole for the opening of theatres on Sunday.

According to Secretary Gillmore, the A. E. A. will as violently oppose the bill when it is again submitted. According to Gillmore, if the State of New York passes the bill, other states will doubtless follow suit and the last stretch of territory where one day in the week remains to the actor will be lost forever.

"In most parts of the country," continued Mr. Gillmore, "Sunday performances are now being given. This enlarging territory threatens to include the comparatively smaller one in the East where legitimate theatres are compelled by law to close. In Washington performances were allowed on Sunday during the war to maintain the morale of the soldiers, but have continued even after the war. Atlantic City is the latest place to permit Sunday performances.

"That the actor should desire to retain one day a week for himself is natural if not a necessity. The labor of acting maintains a mental strain little understood by the layman. In addition New York, being the center of the theatrical profession, is the home of many of those in the profession and they desire to have Sunday with their families. Furthermore the New York public does not demand performances on Sunday night."

At a meeting of the Actors' Equity Association, held last year, at which 1,200 members were present it was unanimously voted that the organization should watch jealously over any infraction of the existing Sunday law against legitimate performances and to fight any extension of it.

EXHIBITOR ON CENSOR BOARD

MONTREAL, Jan. 6.—Motion picture exchanges in this city are to have a representative on the Censors' Board. By courtesy of the Government, the Film Exchange Association will be allowed to have a member assist at the showings, at the discretion, however, of the Board. Arthur St. Germain, film exhibitor and theatre owner, has been mentioned as the one who will represent the association, his nomination having been made by the Montreal Film Exchange Managers' Association, and ratified by the Provincial Board. It was stated by a member of the Exchange Committee that the naming of a representative was suggested by the Prime Minister.

DOUGHTY TRIAL ON THIS WEEK

TORONTO, Jan. 7.—John Doughty, former secretary of Ambrose J. Small, missing theatre owner, will face trial this week on a charge of stealing $105,000 of Victory Bonds from the missing man, a "true bill" having been returned against him yesterday by the grand jury at the County Criminal Court. On the other charge against him, conspiring to kidnap Small, the grand jury did not report to the court yesterday, but it doubtless will be filed within the next day or two.

DICK LANCASTER

Dick Lancaster, whose picture appears on the front cover of this week's issue of THE CLIPPER, is with E. Thomas Beatty's "Tidbits of 1920." This is Mr. Lancaster's second season in burlesque and previous to that time he appeared in farce comedy with much success. Mr. Lancaster is considered one of the best and most aggressive straight men in burlesque, as well as having one of the classiest of wardrobes. He has had several offers for next season, but has not yet decided just what he will do.

ILLINOIS TOWNS START FIGHT AGAINST BLUE LAW ENFORCEMENT

Movement All Over State Commenced in an Effort to Break the Existing Laws. First Scene in Skirmish at Downers Grove, a Chicago Suburb

CHICAGO, Ill., Jan. 3.—The Sunday Blue Law controversy, hitherto a subject for newspaper discussion, seems about to be tried to determine the sentiment of at least one section of the state's population.

The scene of the first skirmish in the battle will be the village of Downers Grove, Illinois, twenty miles west of Chicago.

Among the sources of amusements in the town are two motion picture theatres and one vaudeville house. Until recently the belief prevailed that the good people of the village had their special nights for show-going, church-going, skating, courting and visiting, consequently only three shows were given throughout the entire week.

But a month ago, Elmer Ulhorn, proprietor of one of the three theatres, started running Sunday night shows. They became so popular that the theatre man opened his theatre for Sunday matinee and night performances. This was too much for some of the more conservative of the village folks. The town got busy and the chief of police notified the theatre manager that he was under arrest for violating the Sunday laws.

The theatre manager engaged Attorney E. H. Bunge and proceeded to fight the case. Bunge informed the village attorney, A. B. Snow, that the theatre manager was within the law and that unless matters were dropped he would demand a referendum by the people under the commission form of government and over-rule the board.

The case is to be watched with great interest.

"Talk about Blue Law Sunday is bosh," said the Rev. William S. Fleming, central district manager for the National Reform Association, at the meeting of the Methodist ministers. "We are not trying to pass any blue laws. There are some classes of business that find it necessary to keep open on Sunday. What we are after is commercialized amusement that is making money out of the argument of personal liberty. If the commercial pleasure is allowed to break down the Sabbath, it will be only a short time until commercialized industrialism will demand a seven day week of the workingman, just as it does now of the actor."

Moves are starting all over the state in an effort to break the blue laws, which today are in force in some parts of the state. Word has reached Chicago that T. F. Miller, owner of the only vaudeville theatre in Jerseyville, Ill., will contest an injunction issued, preventing him from operating his show on Sunday. The case will be heard in the circuit court on March 15. In the injunction, issued by J. M. Page, master-in-chancery, it is recited that a Sunday show constitutes a public nuisance and tends "to promote a desecration of the Sabbath and to debauch public morals."

Evanston, Ill., has also entered the field. Plans submitted to Mayor Pearsons for a community stadium to be used "seven days every week" is the first step, it was admitted on Saturday to combat the Sunday Blue Laws now existing in Evanston by the Evanston Community Recreation Association. The plans will be submitted by the mayor at the next meeting of the council.

The Rev. William S. Fleming, manager of the National Reform Association, in an address said, "Secular enterprises, such as movies and the theatres, which are only after the almighty dollar, are the ones we hope eventually to legislate against."

CHORISTERS MUST KEEP FAITH

In order to compel members of the Chorus Equity Association to live up to their chorus equity contracts, that organization has passed a measure whereby the names of members who leave a company without giving the customary two weeks' notice shall be posted in the offices of the Chorus Equity both in New York and Chicago, and also published in the deputy reports. Furthermore, the members who leave a company in this manner are to be denied the use of the engagement department of the association and its protection until they have repaid to the management two weeks' salary in lieu of notice. According to the association, this measure has been taken because, while there are not many cases of contracts being broken in this manner, every member who does break a contract makes it harder for the conscientious members.

WOODS TO DO "GLORIA'S GARTER"

"Gloria's Garter" which was formerly called "Come Up in the Haymow," will be put into rehearsal in the near future by A. H. Woods.

The piece is the joint work of Wilson Collison and Avery Hopwood and will include in the cast, Hazel Dawn, Walter Jones, Lorin Baker, Eileen Wilson and Adele Rolland. Bertram Harrison will do the staging.

Under the original title, the play was tried out in Cleveland early in the Fall.

FILM STAR TO RETURN TO LEGIT.

Margaret O'Loughlin, who forsook the legitimate stage of France two years ago to enter films here, will return to the stage shortly in a new production. Miss O'Loughlin, for the past two years, has been featured in L-KO and Famous Players-Lasky Films. She is in New York at present.

"CON" MAN GETS $2,000

The crime wave has reached White Plains. Recently, a young man went up there, hired the local theatre, and placarded the town, announcing that Arthur Pryor's Band of sixty pieces would give a concert at that theatre on Christmas night. The young man acted as treasurer, and the house took in $2,000.

Christmas night came around, and the music-lovers who had paid the $2,000 that the house took in found that the young man took them in together with the $2,000, incidentally "took in" the owners of the theatre for the rent of the house for the evening, and disappeared. Pryor's Band, meanwhile, are blissfully whiling away the Winter in Palm Beach, Florida, little knowing how much they and the $2,000 are being missed in White Plains.

DANCE HALL IN WOOLWORTH BLG.

The second floor of the Woolworth Building, 530 to 540 Fulton street, Brooklyn, has been leased by interests controlling "Roseland," the Broadway dance hall, for dancing academy purposes. The rental involved is said to be close to $200,000 per annum, and a long term of contract has been signed.

LADY FORBES ROBERTSON TO TOUR

MONTREAL, Jan. 6.—Lady Forbes Robertson (Gertrude Elliot) has been engaged for a tour of Canada this year according to a cable received here from George F. Driscoll of Trans-Canada Theatres, Ltd., who recently arrived in England.

WOODS JUMPS SHOW FROM COAST

A. H. Woods last week brought in his company of "The Girl in the Limousine," from Oakland, California, where the show closed on January 1. The jump was made direct from Oakland to New York, where the company was disbanded.

LASTED ONE PERFORMANCE

SCHENECTADY, Jan. 10.—The "Oh, Girlie, Girlie" show, which was produced here last week by the Joe Woods' Enterprises, featuring Harry Jolson, lasted but one of the three performances for which it was booked at the Miles Theatre. The book of the show was written by Tommy Gray, and the lyrics and music by Leo Woods.

The show opened on Monday night. The following morning, Arthur Ungar, manager of the theatre, had a large advertisement in the daily papers, announcing that he had decided to close the show, and not allow it to play the other matinee and evening performance for which it had been booked, as the show "was such a disappointment to the management, that the engagement was concluded with the initial performance." In other words, the show opened and closed on the same night, in so far as Schnectady is concerned.

The statement went on to say: "However, from the outset of the performance, I saw the hopelessness of further continuing the presentation of the attraction and decided to conclude its engagement.

"I have endeavored to make amends by refunding the money of those patrons who desired it last night and trust that the management of the Miles itself shall not suffer in reputation in the eyes of Schenectadians, to whom we are endeavoring to furnish the best musical comedy, dramatic and traveling attractions possible."

The dailies handed the show an awful rap. The book, by Tommy Gray, was given a special pan, in one of them, which said in part:

"As for material, 'Oh, Girlie, Girlie,' offers a series of antiquated burlesque bits, some of them so old that they squeak about the joints."

Harry Jolson, featured in the piece, evidently had little faith in it for, according to the critic, near the end of the first part of the show he leaned across the footlights and said, "I'm not to blame for this."

"Oh, Girlie, Girlie" is an elaboration of Joe Woods' vaudeville production "Around the World."

WIZARDS' CLUB TO DINE

The Wizards' Club of New York will hold their second annual banquet and entertainment at Glantz's Restaurant, 104 West 45th Street, February 10 at nine P. M.

A number of noted magicians will appear including Pop Krieger, the King of cups and balls.

Publicity for the affair is in the hands of Maurice Bliss, who was instrumental in launching the initial venture last year.

At a meeting held last month, the following officers of the Wizards' Club were elected for the present year:

President, John J. McManus; vice-president, Thos. J. Cronin; secretary, Maurice Bliss; treasurer, Wm. J. Breen, Jr.; warden, Harry V. Stymer.

EUGENE CORRI IS BROKE

LONDON, England, Jan. 3.—Eugene Corri, one of the most popular figures in the boxing and theatrical world, was in the South End County Court last week on a judgment summons for £73, as a result of a claim for the rent of a furnished house and damages to the furniture. Asked by the judge what he was, Corri replied, that before the war he was a stock broker, but went broke. When asked what he had been doing since, Corri replied, that he was writing for the newspapers, for which he received £2 10 shillings a week.

NEW PLAYS FOR SELWYNS

Four new plays are to be produced by the Selwyns, it was announced last week. Leo Carillo is to be starred in a comedy by Edgar Selwyn next summer, while Alan Dinehart will have the leading role in "Edgar Allan Poe," the Shipman-Rethy play, based on the life of the poet. "The Peppery God," featuring Ralph Morgan, and a new play by Jane Cowl and Jane Murfin, entitled "The Sign," will be the others.

ASCHE COMING TO AMERICA

Oscar Asche, the English author and actor, is expected in America on January 22.

SAYS "APHRODITE" IS GROSS

CHICAGO, Jan. 3.—Declaring that "we are living in an age of bold and adventurous men," in which there is "an appalling lack of respect for womanhood," Bishop Thomas Nicholson of the Methodist Episcopal Church today appealed to the ministry to "lift its voice in protest." The address was delivered before the Methodist Ministers' Association.

Criticising the "moral laxity displayed in women's dress and the public demeanor" and the "immoral and greedy tendencies of the age," the Bishop declared the listlessness of the present age is exemplified in the fact that more persons stay at home on Sunday to read the newspapers than go to church.

Crime conditions in Chicago, he added, are worse than ever before and there is more "indifference to the value of human life, more unrest and more craving for rest."

Turning to the theatre, he criticised the performance of the opera "Aphrodite," in which Miss Mary Garden appeared New Year's Eve, when, he said, "four thousand supposedly respectable citizens of Chicago sitting in one of our most elegant theatre buildings witnessed the grossness and lascivious suggestion of 'Aphrodite' without uttering a protest."

The Bishop declared that the public "accept lascivious stage productions as a necessary accompaniment to modern realism."

Although there is more greed among men today than ever before, he said, there is also more generosity. Other evils, he declared, are also offset by contrary virtue. "It is an age," he added, "of sore trial but of greatest compensation."

"PEGGY" BRIGHT AND TUNEFUL

ATLANTIC CITY, Jan. 7.—Pretty costumes, an active and pulchritudinous chorus, and a cast with pleasing voices combine in making "Peggy," the new musical piece which had its premiere at the Globe last night, a most delightful entertainment. There is an interesting love story also which has some continuity throughout the two acts. Fred Caryll is responsible for the book, while the music is the work of Lou Dymond, who has composed a number of lilting and catchy airs.

Virginia O'Brien in the title role proves a captivating and likable miss, pleasing in her vocalization and with a smile which radiates a great deal of personality. James C. Morton, from the ranks of vaudeville, also occupies a place of prominence in the piece, and his breezy style tends to keep the comedy always at a high ebb. The supporting cast is all that might be desired and helps keep the performance moving beyond any possible lagging spot.

Many of the musical numbers give promise of becoming popular, among those which linger after the performance being "Dream Boat," "Peggy o' Mine," "On Fifth Avenue," and "The Kiss Trot." A satiristic bit that won favor and proved a distinct novelty was styled "In the Saturday Evening Post."

The staging of the dance numbers gives the piece the necessary acceleration. All in all "Peggy" provides clean, wholesome comedy, which gets over even though it lacks the gusto of slang and low comedy.

SELWYNS DO NOVEL ADVERTISING

BOSTON, Jan. 10.—The Selwyns are doing some novel advertising in the daily papers here, in connection with Roi Cooper Megrue's new comedy, "Honors Are Even." One of these "ads" consists of a sworn affidavit, signed by a Notary Public, made out by one Lee T. Ryan.

In this affidavit, Ryan swears that he saw the show and "enjoyed 132 laughs, 90 chuckles, 49 smiles, 55 thrills and 3 tears."

"THE BAT" BREAKS RECORDS

CHICAGO, Ill., Jan. 10.—"The Bat" broke all records for receipts at the Princess Theatre for that house since it was built during the week of December 26 to January 1, inclusive, by doing a total of $20,605. This sum is $7,000 more than the previous high mark made at the Princess Theatre.

BALLOTS ON EQUITY SHOP TO GO OUT IN FEW DAYS

Big Question of Actors' Equity Association to Be Decided at Once—Rumors That It Had Been Temporarily Sidetracked Are Denied

Ballots on the question of the Equity shop will be mailed within the next few weeks to all members of the Actors' Equity Association, according to an announcement made on Monday by Frank Gillmore, executive secretary of the organization. This statement dispels a rumor which has been given some credence in theatrical circles, to the effect that the present movement was to be sidetracked, if not entirely abandoned.

It is doubtful whether any question in connection with Equity has caused greater discussion and more divergence of opinion than that of the so-called "Equity Shop." A number of producers have stated that the Equity shop means nothing more or less than a closed shop. Equity leaders and members have discredited this interpretation. John Emerson, president of the association, maintains that the Equity shop offers managers the alternative of engaging a complete Equity company or an entire non-Equity company. A great deal has been said on both sides on the significance of this distinction.

At an Equity meeting, held at the Hotel Astor on November 14, 1920, both Emerson and Gillmore asserted that the Producing Managers' Association had expressed itself in favor of the Equity shop. Following the meeting a canvass vote on the question was taken. It resulted in an almost unanimous declaration in favor of the Equity shop. At this meeting the organization decided not to force the Equity shop on George M. Cohan, Henry Miller and a number of other actor-managers, as it was felt that public opinion might be alienated by such a move.

CHICAGO HOTELS TO CUT RATES

CHICAGO, Ill., Jan. 9.—The acting and traveling public have been greeted with word from Chicago hotels that the price for rooms is to come down. Pre-war price levels for rooms and food in all Chicago hotels must be adopted, according to members of the Chicago Hotel Men's Association.

No definite reduction was pledged at their meeting on Saturday, but it was the consensus of all speakers that the hotels would take the initiative in forcing a return to "normal."

It was said that the reduction discussed would start at once and be completely in effect in the spring.

In hotel menus the cut would take the form of a gradual abolition of charges for extras, such as bread and butter and a lowering in meat costs, in keeping with market conditions.

Hotel rooms, it was estimated will be reduced 30 per cent eventually, which would make rooms now renting for $10 cost $7.50 and rooms renting at $5 about $3.50.

ETHEL BARRYMORE ILL

CINCINNATI, Jan. 7.—Ethel Barrymore was compelled to cancel a week's engagement in "Declasse" at the Grand Opera House here, due to illness. Miss Barrymore was taken ill on Tuesday, but had hoped to recover in time to finish the week. Instead of recovering, however, her illness took a turn for the worse.

William Frank, manager of the "Declasse" company, has wired the theatre in Columbus, where Miss Barrymore is booked for next week, that unless she recovered, they would have to cancel the engagement there. If Miss Barrymore does not feel better, she will remain here until completely restored.

"BOUNCER" GOT 100 BAIL BOND

Hyman Albert, a "bouncer" in a Grand Street Theatre, last week testified before Magistrate Simpson at the inquiry into methods pursued by surety companies in writing bonds for persons accused of crime. Albert admitted that although he had no real estate, bank account, stocks or bonds, he had been an indemnitor on more than 100 bail bonds written by agents of the Fidelity and Casualty Company of New York.

GOLDWYN COMPLETING FOUR

Four important productions will be completed within the coming week at the Goldwyn studios in Culver City, California. They are "Don't Neglect Your Wife," "Dangerous Curve Ahead," "A Tale of Two Worlds," and the twelfth in the series of Booth Tarkington's "Edgar" comedies.

DIVIDING THE DOUGHTY REWARD

OREGON CITY, Ore., Jan. 5.—Constable Ed. Fortune, who arrested John Doughty, of Toronto, here, November 22 last, today received $7,000, his share of the $15,000 reward for the capture of Doughty on charges connected with the disappearance of Ambrose J. Small, Toronto millionaire.

Special agent, Ed. Shaw, of the Hawley Pulp and Paper Company, received $1,000 for watching Doughty, while the latter was working there. Fortune said he invested his $7,000 in Canadian bonds.

The Canadian Bank of Commerce, of Portland, is holding $2,600 of the reward pending the outcome of the suit filed by the Burns Detective Agency against Ed. Richardson, who identified Doughty.

ADLER ON THE COAST

SAN FRANCISCO, Jan. 10.—The new Yiddish Dramatic Company opened its season December 31 at the Republic Theatre with "She Is Looking for a Partner." The company includes Jacob Adler, Jacob Frank, Madame Adler, Bella Lawrence and others. The second offering will be "Business and Pleasure." The following scale of prices have been adopted: 50c. 75c., with $1.00 top.

MAGIC SHOW FOR N. Y.

Blackstone, who has a company of sixteen and one of the biggest magic shows on the road, arrived in town last week to negotiate for a New York theatre.

He is featuring "The Sailor, the Witch and the Enchanted Monkey," done formerly by Harry Kellar and Paul Valadon, and also his latest original illusion entitled "The Tent of Uru."

GUY SMITH WITH KOLB & DILL

SAN FRANCISCO, Jan. 1.—Guy Smith, who recently retired as manager of the Strand theatre owing to illness, has fully recovered and again is in harness. Smith has accepted the position of business manager for Kolb & Dill with their "The High Cost of Loving Co."

NEW PARK FOR TRENTON

TRENTON, Jan. 7.—Plans are on foot to erect a new amusement park in this city. Charles C. Hildinger and George C. Bishop of the Hildinger Amusement Enterprises which operates a large number of amusement projects has taken over what is known as Anderson's Woods.

WILSON CUP ON EXHIBITION

The loving cup which members of the Actors' Equity Association presented to Francis Wilson, their former president, on the opening night of his appearance in the "Erminie" revival at the Park Theatre, has been placed on exhibition at the headquarters of Equity.

BROKERS MUST STAMP TICKETS

Ticket brokers were warned last week by William H. Edwards, Collector of Internal Revenue, that failure to comply with the rules regarding disposal of tickets would result in prosecution by the United States Attorney. According to the regulations, the tickets must be stamped with the name of the dealer, the price of the ticket, and the amount of the tax. He declares that many of them have been filing false returns and have failed to pay the larger part of the tax due to the Government.

In a letter addressed to the ticket dealers, Collector Edwards said:

"All tickets sold by ticket brokers, whether delivered to the purchaser by the broker direct or an oral or written order through the theatre or other box office, must have conspicuously and indelibly printed, stamped or written on the back thereof the name and address of the ticket broker, the actual sale price, the admission tax paid and total of such price and tax, in accordance with Article 51 of the Regulations 43, Revised Part 1.

"In accordance with the foregoing you will strictly conform to the regulations which require that the price and name and address of the vender must appear on the back of all tickets sold at any place other than the box office, or at a price other than the box office established price."

PROTEST DANCE HALL CLOSING

SAN FRANCISCO, Cal., Jan. 10.—Fifty girls employed as instructors in dance halls here appeared before the Women's Vigilant Committee, last week, and urged the committee not to proceed with its campaign to close public dance places.

The girls protested that their living would be taken from them, as the dance halls are vital to their existence.

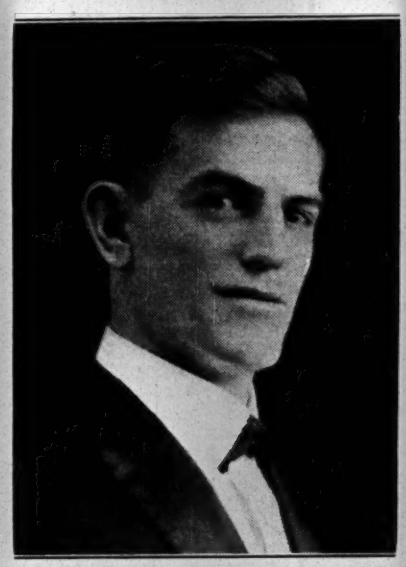
The members of the committee pledged themselves to obtain other work for the girls if possible.

"IRENE" ON TOUR NOW

LONDON, Eng., Jan. 7.—Sir Alfred Butt's and J. L. Sachs' production of the American musical comedy "Irene" which went on tour Dec. 27 is to play the following itinerary: Birmingham, five weeks, Edinborough, Glasgow, Manchester, and the No. 1 cities. S. C. Shepton is the manager.

GERMAN OPERA IN PARIS

PARIS, Jan. 7.—German music was heard in Paris last night for the first time since the outbreak of the world war, when Wagner's "Die Walkure" was heard at the opera, which is subsidized by the French Government.



AL BERNARD

Al Bernard, known as "THE BOY FROM DIXIE," hails from New Orleans. Just two years ago Bernard came to the white lights, and not only being the originator of blue songs on the phonographs, he is a writer of mournful songs, including "READ 'EM AND WEEP" which has been recorded for every leading phonograph record and player roll. Bernard's latest song is "SHE'S ALWAYS SINGIN' THE BLUES." All his compositions are published by the Triangle Music Pub. Co.

62 THEATRES FOR B'DWAY

When the producers, who are now completing building operations which will bring eight more theatres to Broadway, bringing the total up to sixty-two, conceived these projections, the housing situation in the metropolis was acute indeed. There were a large number of productions which were willing to pay almost any price to get a Broadway showing, rather than remain on the road where they were often losing a good deal of money. Owners and lessees of theatres were accumulating enormous profits; the old law of supply and demand was playing into their hands. It made little difference whether attractions flopped or not, there were always plenty of others to take the places of failures.

But now that the cloak and suit manufacturers and hardware merchants have at last relinquished all hope of ever becoming successful producers, it is more than likely that the number of productions to be seen on Broadway this year will be proportionally reduced.

There are plenty of other conditions which will tend to discourage even the more experienced producers. Although the cost of production is as high, if not higher than ever, admission prices have begun to fall. The road, once the hope of every shaky production in New York, offers only the most dismal prospects.

With all due consideration for the fact that the opportunity for a Broadway showing will entice a number of "suckers" into taking a hand in the producing game, the chances of being stung will be greater than ever and backers and "angels" will be harder to snare. Almost fifty productions, about one-third of last year's productions, turned out to be hopeless failures; it will be truly amazing if their moral is overlooked.

Altogether, it looks as if theatre-owners have had their merry fling; the end of the year should find conditions more evenly balanced. Wages and profits have begun to slide down the toboggan; the post-bellum hysteria for entertainment has all but spent itself. The autocracy of the theatre-owner will probably be referred to as a "thing of the past" before 1922 rolls around.

DILLON NOW AN EDITOR

SAN FRANCISCO, Cal., Jan. 10.—Gerald Dillon, for several years publicity director of the Orpheum, has accepted the position as dramatic editor of the San Francisco Bulletin. Dillon was originally a newspaper man and is now back to his old love. Walter Rivers, whom he has succeeded, resigned in order to devote his time to writing scenarios for a moving picture company and has gone to Los Angeles. Rivers is credited with being somewhat of a playwright, for his latest play, "Watch Your Smoke," was produced at the Alcazar Theatre and was a pronounced success.

GUILD TO DO "HAWTHORNE"

"John Hawthorne" will be produced in the near future at the Garrick Theatre by the Theatre Guild with Muriel Starr, Phyliss Povah, Lian Stephani, Robert Babcock, William Edgar Stehli, Jacob Weiser, William Franklin, George Frenger, Franklyn Hanna, Herbert Jelley, Warren Krech, Phillip Wood and Bert Young in the cast.

So that "Heartbreak House" will continue without interruption, the new production will be given at special matinees only.

"JIMMIE" OUT, FAVERSHAM IN

"Jimmie" with Frances White starred, and Ben Welch featured, leaves the Apollo Theatre on Saturday the 15th, going to the Belasco Theatre, Washington, D. C., for a week, thence to the principal cities for varied stays. William Faversham in his production of "The Prince and the Pauper" goes into the house, moving from the Booth.

GEORGE ARLISS INTO BOOTH

George Arliss will go into the Booth Theatre in "The Green Goddess," beginning Monday, January 17, replacing William Faversham in "The Prince and the Pauper," which moves to the Apollo.

ROAD PROSPECTS ARE MORE DISCOURAGING THAN EVER

Conditions Abnormally Bad on the Coast, Large Number of Productions Flop in West and South; Farces Particularly Hard Hit

For the past two years road shows have been getting their bumps with deadly regularity. The inferior type of road attraction, the third- and fourth-rate company, whose itinerary consists almost entirely of one-night stands, has practically disappeared as a result of their inability to stand the gaff. The enormous cost of transportation, hotel accommodations, and the great inroads made by motion pictures into the very vitals of theatrical patronage, have combined not only to render the smaller type of production incapable of survival, but also to make the costlier venture an exceedingly dangerous one on tour.

Conditions in the South and West have been bad for many months, but during the past month or six weeks the slump has hit the Eastern section of the country, which for years has been the big profit-making field for the producer or traveling manager. Railroad jumps were small, hauling charges reasonable and the audiences comparatively easily satisfied with the average run of entertainment. The great manufacturing centres of the East were prosperous and sell-outs with good shows were common. All this has changed. The country was recently hard hit by the shutting down of numerous mills, factories and mines, and wages and salaries have been lowered in a great many cases. The result of these economic conditions along with the other conditions, such as high cost of transportation and general operating successes, has been to knock the bottom out of traveling business. It is doubtful whether any material recovery can be looked for, for some time to come.

The worst section of the country, theatrically speaking, is the Pacific Coast. There scores of companies during the past few months have stranded. The smaller managers have been unable to meet the strain, while the larger and more prosperous ones, seeing the trend of conditions, have closed their shows and, regardless of expenses, have jumped them from San Francisco and other Coast towns directly back to New York.

The bedroom farce on the Coast, for some reason, has been the show which has suffered most, and dozens of the farces of this type have met with disaster.

ERLANGER CLAIMS INFRINGEMENT

"Just Suppose," a vaudeville act in which four children appear, is infringing on the title of the production of that name now playing at Henry Miller's Theatre, according to A. L. Erlanger, owner of the show.

I. Kaufman, who handles the booking of the act for W. B. Read, who owns it, and whose two children are featured in it, was notified last Thursday of Erlanger's claim through the latter's attorney, J. P. Bickerton, Jr., and pending an investigation of the matter, he has changed the name of the vaudeville production, which is at present playing in New England, to "Just Make Believe."

MRS. FISKE TO OPEN JAN. 17

Mrs. Fiske in "Wake Up Jonathan!" a new comedy by Hatcher Hughes and Elmer E. Rice, will be presented by Sam H. Harris at Henry Miller's Theatre on January 17. Hughes is a lecturer on the drama at Columbia University, and Rice is the author of "On Trial." The new piece was produced under the direction of Harrison Grey Fiske.

VARNEY NOT TO BE PROSECUTED

ALBANY, N. J., Jan. 10.—Edwin Varney, a member of the Colonial Players' Stock Company, playing here at the Colonial Theatre, and his wife, both of whom were arrested last week charged with burning a still born baby in a furnace at the theatre, will not, it is said, be prosecuted. The technical charge against the couple was that they failed to report to the public health bureau the death of the child and the disposition of the body. The authorities decided that the failure to register the birth and death of the child was not done with an intent to break the law.

MAY YOHE SHOW CLOSES

The show headed by May Yohe after a two weeks' road tour has closed. In Reno, Nevada, the show's receipts reached $380.00 for the matinee and about $1,600.00 for the night performance, but the railroad jumps were so long the expenses soon ate up the profits and the show was forced to close.

FRAZEE & TYLER TO DO "DULEY"

H. H. Frazee and George C. Tyler will conjointly produce a new comedy, "Duley," by George S. Kauffman and Marc Connelly.

The play will be presented in Chicago at the Cort theatre February 20.

HALLIGAN GOING TO RUSSIA

William Halligan, who closed with the "Girl in the Limousine" in Oakland recently, sails on Saturday for England and from there is going to Russia. Walter Percival sails with him to fill a London theatrical engagement.

SKINNER BREAKS RECORD

The biggest week's business ever done by Otis Skinner in his entire carer, was done last week in Cleveland.

COULDN'T MIX STAGE AND PULPIT

"The stage and the pulpit cannot mix," was the statement made by the Rev. Joseph Kovalchik after "The Temptations of Eve" had cost him a pretty penny.

The preacher forsook the pulpit for the musical comedy; yes, sir, a real musical comedy with a cast of sixty-five, including sixteen honest to goodness chorus girls. The venture proved a costly one, as the weekly expenses, acording to the pastor-playright, was $10,000, of which $7,000 was for salaries and the balance for transportation.

The show lasted exactly ten days and was a fine example of frenzied finance to the young pastor, who returned to his pulpit a sadder but wiser man.

The only thing lacking in "The Temptations of Eve" was a bedroom scene, said the aspiring impresario, who spoke of a jump from Atlantic City to Syracuse, N. Y., as "the straw that broke the camel's back."

"NIGHTIE NIGHT" GOT THE MONEY

SAN FRANCISCO, Jan. 11.—"Nightie Night" which just finished a two weeks' engagement at the Curran Theatre, is practically the only one of the bedroom farces that seems to have made any money, all the others having fallen way below the mark.

J. A. MacArthur has bought the show outright for this week where it is playing at Ye Liberty Theatre, Oakland.

CLAIMS "TIP TOP" TITLE

Claiming that the title "Tip Top Revue," which Arthur Hunter is presenting at the Picadilly restaurant in Brooklyn, is an infringement on the title of Fred Stone's show, "Tip Top," now playing at the Globe Theatre, Charles Dillingham, through his attorney, Nathan Burkan, has notified Hunter to change the name of his cabaret vehicle.

BROADHURST DOING ANOTHER

LONDON, Dec. 30.—George Broadhurst will shortly stage here "The Girl Who Walked in Her Sleep."

EDNA DREON

In a Vaudeville Seance, calling the Spirits of the past, present and future. Written by Milton Hocky and Howard Green. Playing week of January 17, at Keith's Eighty-first Street Theatre, New York.

$5,000,000 Invested in Shows

(*Continued from page* 3)

Among the musical shows which passed out suddenly on Broadway were "The Half-Moon,' "Tick-Tack-Toe," "Buzzin' Around," "The Girl with the Carmine Lips," and William Rock's "Silks and Satins." Several of these productions never even got within hailing distance of the metropolis, among these being "Coo-Coo," and Ray Goetz's show, "Vogues and Vanities."

The big hits of the year were "The Night Boat," "As You Were," "Honey Dew," "Tickle Me," "Mary," and "Tip-Top." "Irene" is about as well as ever. "Sally," Flo Ziegfeld's venture into straight musical comedy, which opened towards the very end of the year, has been playing to record breaking receipts and is completely sold out for weeks in advance. Flo blindly predicts that this show will have a run of 1,000 nights; the fact is that there are those who do not consider this prediction an immoderate one.

The six extravaganzas that were presented on Broadway last year easily cost their owners a million and a quarter, "Mecca" alone, involving an expenditure of about $250,000. These productions seldom return their original investment during their stay in New York. The "Follies" were a bigger hit than ever this year, but it is more than likely that Ziegfeld's profits are just beginning to accrue now, after the show is over seven months old. "Mecca," it is safe to say, will not begin to make big money for Comstock and Gest for some time after it has been on the road.

The reasons for this state of affairs are these: First, there is the original cost of production, which is, of course, enormous. Second, a very considerable portion of the receipts is consumed by the huge pay-rolls necessitated by this type of production. Third, there is the importance of keeping such an attraction in New York as long as possible, in order that its reputation may precede it on the road. Some of these shows ultimately show handsome profits, "Chu Chin Chow," being at the present time one of the biggest financial successes on the road. With the exception of the "Follies," however, the risk is a big one.

The half hundred theatrical failures (the wonder is that there are not more) are owing to a state of affairs that existed in almost every business in the country after the war. Observing that manufacturers of sealing-wax were reaping large profits, garter magnates began to produce sealing-wax, with the result that almost all of them were engulfed in the slump that followed.

In the theatre the same thing was happening on a smaller scale; it was never noticed as generally as losses in the silk market, simply because it does not concern the consumer so intimately. Furthermore none of the big producers were put out of business. The bungling, misguided amateur, the upstart, ignorant of the psychology of the game and indifferent to its dangers, was the one who was caught.

A more significant, although not more influential factor in producing these conditions, was, is and apparently will be the motion picture. Winter and summer, rain or shine, the big movie houses on Broadway, as well as smaller ones throughout the city, and in fact all over the country, have been playing to capacity. Apparently regardless of the attraction, patrons fill them comfortably several times a day. In smaller cities they have absorbed a considerable part of what was once a theatre-going public. All along Broadway many more of them are being built. Providing there are enough attractions around they are all fairly sure of making money.

"LISTEN TO ME" GOING OUT

"Listen to Me," a new show along the lines of an extravaganza written by Charles George, will be produced shortly by Le Bomte and Flesher, a Chicago producing firm.

George is also the author of "Go Easy Mable," which was recently tried out by the Keith Stock Co. at Union Hill with considerable success and which will be produced by A. H. Woods, early in the Spring.

VAUDEVILLE

PANTAGES DROPS HODKINS TIME BOOKINGS

WILL BE DISCONTINUED JAN. 30

LOS ANGELES, Cal., Jan. 10.—The Hodkins Circuit will not be booked from the Pantages offices after January 30. Notice to this effect, it is understood has been given to the head of the Southern theatres, by Alexander Pantages, head of the Pantages Circuit. The Hodkins Circuit is comprised of the towns of Muskogee, Oklahoma, and San Antonio, Waco and Dallas, Texas, and has been booked by the Pantages time as a subsidiary circuit, breaking the jump between Denver and New Orleans.

The break between Pantages and the Hodkins Circuit is due, it is said, to the innumerable complaints from actors playing the time for the Pantages office. A good many of these complaints reached the Vaudeville Managers' Protective Association, and as a result of investigation, Pantages has decided that inasmuch as the theatres are not under his direct control, it would not be advisable to continue booking them.

The Hodkins Circuit, controlled by Charles E. Hodkins of Chicago, has been in existence for the past ten years, and prior to its affiliation with the Pantages time, was run as a combination circuit. No statement from the Pantages office has been made as regards the jump between Denver and New Orleans which has been created by this decision, nor could any further information regarding the break be obtained.

SEEK TO RESTRAIN ROSE CLARE

Milton Hockey and Howard J. Green have instructed Hess and Kahn, their attorneys, to begin proceedings for an injunction restraining Rose Clare from appearing in an act called "The Girl of 1950" written by the plaintiffs, who allege that she is indebted to them in the sum of $300 in royalties.

The act in question is now playing in Texas, where it appeared at the Majestic Theatre in El Paso last week.

MANAGERS SWITCHED

Several changes in managers have been made at some of the Moss houses, as follows: F. J. Gilbert is the new manager at the Regent, and William Hill has been assigned as aid to Fred Marshall at the Jefferson. Herbert Whitman has been made assistant manager at the Orpheum, while Warren Munsell has been transferred to the Alhambra from the Hamilton, which is now in charge of Mr. Wayne.

DANCERS JOIN SHUBERTS

Gurran and Marguerite, dancers, have joined the Shuberts and have been guaranteed thirty-five weeks in two Shubert productions, one of them the Century Revue, which they will double with a Broadway show. They began the Century engagement this week.

TENDERHOE BACK IN VAUDE

Chief Tenderhoe, Indian strong man and singer, who has been absent from the vaudeville stage for two years, during which he has been booking acts, has returned again to doing his novelty single, and opened last week on the Loew time.

EDDIE DARLING IS ILL

Eddie Darling, general manager of the Keith booking exchange, was compelled to leave for Lakewood last week, because of illness. Pat Woods took general charge of the work during his absence.

NEW ACTS

Milton and Zeeman, two men, singing and piano, new act.

Gertrude Carlisle and six boys, now in rehearsal, produced by Joe. Maxwell.

Mark Thompson and Willie Barrows are doing a new singing, talking and dancing act.

"Arbitrating Liz," featuring Mable Page, will open at Loew's American on January 17.

Roberts and Deir, in a new novelty magical act, produced by Zelo, opened in Jersey January 13.

Merl Hartwell, late of the "Passing Show of 1919," opened this week in a new act, booked over the Loew time by Abe Feinberg.

William B. Friedlander and Harry Delf have colloborated in the writing of a new act for vaudeville called "The Tea Shop," which will be done by Cranston and Lee.

Phil. Adams, who has been doing "The Owl" for the past four years, is to do a new act called "Inn-Again," by Marty Brooks. The act opens January 24 on the Poli time.

John Keat and Charles Dutton opened out of town during the first half of this week in a new act called "The Best Man." The act will be seen in New York on the Keith time shortly.

Arvoey, the magician, who has been appearing with his own road show on one- and two-night stands through New Jersey and Pennsylvania, is to open the first week in February in a new vaudeville novelty produced and built by Zelo.

KELLY AND AILS MIX

According to reports from Dallas, Texas, last week, a mix-up occurred recently in that city between two actors playing at that city at the Majestic Theatre.

They are George Kelly, the actor-playwright, and Roscoe Ails, the Jazz dancer, who were playing on the same bill. Kelly, it seems, had given out an interview to the Dallas *Times-Herald* in which he panned the jazz acts, and Ails, it is said, took the article as a personal slam.

Kelly's interview as published, said in part, "Right now we are living in an age of vulgarity. The creative side of the theatre is being allowed to slowly die; it is given over to vulgarity, nearly to obscenity." He also stated that he intends to retire from the theatre until what he termed "the present era of insanity" had passed.

These and other paragraphs against jazz and hokum acts in general, according to the report, aroused the ire of Roscoe Ails, who went into private conference with Kelly. Both are Irish and while reports differ as to the exact outcome of the discussion, Kelly is said to have been out of the bill for the first three days at Fort Worth.

BERT LEVY RETURNS TO VAUDE

Bert Levy will open a tour in vaudeville on the Keith time this month. He will play up to April, when he will sail for England, where he is booked to open on April 28. He will return here next season to play a contract for Ziegfeld on the New Amsterdam Roof.

ELSIE WHEELER RETURNS

Elsie Wheeler, formerly Dunn and Wheeler, is returning to vaudeville in a new single posing act on January 17, opening in Jersey.

DAVID BAND CANCELLED

The House of David Band which was booked for a route over the Orpheum time, has had its time cancelled.

ENGLAND HAS A BIG BOOM IN VARIETY

MANY NEW AGENTS LICENSED

LONDON, Eng., Jan. 7.—The variety and music hall business in this country has been booming during the last season, and a greater boom is expected during the coming year, because of the existing road conditions, which affect touring companies by imposing upon the managers of such companies new high tariffs and expenses. Numbers of the smaller towns where the theatrical activities centre around the one theatre and concert hall, have found it impossible to support these road shows, and as a result have begun booking variety or concert parties, the latter being combination touring vaudeville shows.

The demand for such companies has been answered by the creation of new touring concert parties which can play a small town for about one-third of the cost of a road production and with less expense. The result of the springing into existence of new companies has been the creation of a large number of new agencies to supply these people with bookings, and with the coming of the new year, fifteen new agencies have sprung up. They are as follows: Lionel Powell, Kelson Trueman, The Universal Bearua, E. Lewis Waller, Ltd., Lew Nathan, Paul Murray and T. F. Dawe, Eilleen Bellamy's Academy, Eric Clerk, Alexander Academies, Percy Clarbour, Messrs. Wests, Ltd., J. Alexander, Victor Byron, G. W. Mann (The Grafton Agency).

WILTON SISTERS OUT OF BILL

MONTREAL, Can., Jan. 6.—Owing to disagreement with the management of the house, the Wilton Sisters were out of the bill at the Princess Theatre on Monday night. Diamond and Brennan were sent on from New York to fill their place and opened on Wednesday with Ottawa and Hamilton to follow.

COMPLAINTS SETTLED

Creedon and Walsh have promised to satisfy the complaint of Dan Creedon of Creedon and Davis against them, by no longer using the name of Creedon.

Jennings and Mack, plaintiffs against Curt Galloway, were awarded the verdict and Galloway is no longer to do the "auto drop" bit.

IRENE DOWNING MARRIED

DES MOINES, Jan. 10.—Irene Downing, of "Bits and Pieces," and Stanley Lordon, of the Three Lordons, were married here recently by the Rev. C. W. Mutchler.

The couple have been appearing on the same bills and knew each other but ten weeks when the match was consummated.

DOROTHY JARDON BACK IN VAUDE

Dorothy Jardon, formerly with the Chicago Opera Company, will again sing in vaudeville, opening at the Palace Theatre week of January 31, after which she will make a tour of the Keith theatres.

OPERA SINGER IN VAUDE.

Mildred Pottenkofer, who has appeared in grand opera and musical comedy, has been engaged by John Grieves for a new playlet, "The Rehearsal," and will be seen in vaudeville shortly.

HITCHCOCK WITH KERNAN

Jerry Hitchcock, formerly with the Rose and Curtis offices is now connected with the office of Joe Kernan, producing acts for the Keith Vaudeville Exchange.

N. V. A. COMPLAINTS

Van Cello has filed complaint against another act known as Cello, claiming infringement on his name.

William Beattie and Luigi Picare, of the "Romas Troupe," claim that an act called "The Runaway Four," is using a bit of their material in a speech with comedy interruptions.

H. Bart McHugh has complained that an act, "The Japanese Romance," is infringing on a number, "Let Us Do One Thing at a Time," which belong to Burns and Wilson, an act under his management.

John Guiran and La Petite Marguerite have requested that Ruloff and Rulowa be prevented from using a bit in a dance which they are doing.

GUIRAN AND GOLDIN AGREE

John Guiran and Maurice Goldin, who in their respective acts feature a certain dance finish, namely, a jump by the girl, who lands with her knee caught in the left arm of the man, held akimbo on the hip, have agreed not to interfere with each other's use of the trick, inasmuch as they discovered it at about the same time, unknown to each other, while playing different parts of the country. They have agreed to give each other credit, and to prevent other acts from copying it.

BERK AND SAWN SPLIT

The vaudeville act of Berk and Sawn has split temporarily. Miss Yuanita Sawn, who in private life is Mrs. Berk, has decided to temporarily retire from the stage. The pair did a dance act.

Sammy Berk, meanwhile, will work with Phoebe Whiteside in the same act he did with his wife. The pair opened during the first half of this week.

OPPENHEIM SKETCH READY

Evelyn Beresford, an English artiste who appeared on the other side some eight hundred times in "The Money Spider," will open shortly with the sketch, which is the first one written by E. Phillips Oppenheim for vaudeville.

Associated with Miss Beresford are Archer Taylor and Charles Bunnell.

SAMUELS GOING TO CALIFORNIA

I. R. Samuels of the Keith Booking Exchange, who suffered illness during the last few weeks, is about to take a trip to California. Samuels has about recovered, and will rest up at the suggestion of the chief.

TREASURERS SWITCHED

The treasurers of the City and Crotona theatres have been switched, Harry Golub, formerly at the Crotona, is now at the City, and Jack Deutch, formerly at the City, is now at the Crotona.

CRESCENT RESUMES SUNDAY SHOW

The Shubert-Crescent, in Brooklyn, has resumed playing Sunday concerts, the first one taking place on Sunday, January 9, booked by Joseph Eckl. There are ten acts and only one show nightly is given.

VAUGHN DE LEATH DOING SINGLE

Vaughn De Leath, formerly pianiste with Marie Cahill, is now breaking in a new vaudeville single of her own. She is using her own compositions in her act.

THIRD TRIP FOR FOX TIME

Phil Baker and Aileen Stanley are making their third trip over the Fox time.

The salary said to be paid the two is a thousand dollars weekly.

BROADWAY HAS NEW MANAGER

William Fahe, who for some seasons past has been assistant to Harry Jordan at Keith's Philadelphia, is now the manager at Moss's Broadway.

VAUDEVILLE

PALACE

Carl Emmy and his Pets, which consisted of 12 dogs, opened the bill, getting over fairly well. The slide at the finish down the incline brought hands.

Bartram and Sexton were some "punch" in the second spot; one seemed to be a little hoarse but this did not interfere with the hit nor the number of encores demanded. Everything these boys do, they do well and especially noticeable was the artistry of the technic displayed, not only in the singing but in the stage business. They sang a number of published songs of which the tenor solo seemed to stand out and brought the most spontaneous applause. The yodelling at the finish was the best this reviewer has heard since the days of J. K. Emmet, although of a different style, in fact the style was different from any other he ever heard and was a distinct novelty and hit. They took quite a number of bows but not too many and did not make the mistake of "jockeying," "stalling" or the taking of another encore.

Lillian Roth and Co., the clever child who appeared in "Shavings," assisted by a couple of other children, was clever chiefly in the emotional potential she displayed in her impressions of various stars in dramatic work. The opening talk failed through its inadequacy of "punch" to get over, due to no fault of the children but to the writer.

There were a couple of laughs which got over but it could be rewritten to advantage. For emotional work, Miss Roth is quite clever for a child of her years. Took several bows and did a humorous encore bit that was clever.

Margaret Young was the second punch of the bill in the next position and after quite a number of legitimately earned encores, begged off with a speech saying that she was hoarse. A published number about a state in the middle West, hit them hard with its forceful and clever lyrics as did that Jewish Oriental number that contains one of the best lyrics heard in many a day and which was handled by Miss Young for the best possible effect.

Eddie Borden in the revamped "Bleaty Bleaty" now called "On Fifth Ave.," certainly made them laugh. Borden has a breezy style, is a clever comedian, never overstrains and is the life of the act. Rose Kessner as the old maid was with the original act and continues to make the most of the part. She received a hand for her clever hypnotic bit and her dancing. There is not a trace left of "nance" in the act, the one atop the bus has been changed to an Englishman and it is a decided improvement, also the line "Come away from that thing" has been changed to "that monkey." Much better and we'll have to hand it to "Big hearted Eddie."

The best thing in the Buzzell and Parker act which followed intermission, was the bit Eddie Borden did at the conclusion. It was the "breath" bit from Borden's former double act and received more laughs and applause than anything Buzzell did. The opening talk lacks punch.

Miss Parker looked pretty in changes of costume, the last one of green being the most striking. Buzzell made a speech after the Borden bit and thanked the audience saying he had "just come out of a show—I should say a battle."

Mme. Emma Trentini seemed quite nervous and in poor voice in her opening number, the Bird Song from Pagliacci, and we could scarcely believe it was the same Trentini that charmed us so in "Firefly" and "Naughty Marietta." She did better in her other numbers and her high tones were sung with telling effect.

Laddie Cliff will be reviewed under "New Acts."

Ce. Dora and Sister held them in with the sensational act in which bicycles and a motor cycle are ridden inside a globe and loops made with a man standing in the center. The announcements lacked force. H. W. M.

VAUDEVILLE BILLS

(Continued on Page 10)

ROYAL

James Dutton and Company got off to a good start and gave the bill quite a little momentum with an equestrian turn. Two men and two women comprise the turn, all of them clever exponents of riding.

An additional feature at the Bronx house this week was James J. Morton.

Miller and Lyles, two blackface comedians, went well with some cross-fire, but the real punch in their turn is a burlesque boxing match, which proved a scream. The parries and thrusts in this bit are accompanied by eccentric dance steps, which make it a laugh manufacturer from start to finish.

Charles Gill and Company offered "The Christmas Letter," a playlet by Roy Atwell and Clayton White, which entails comedy as well as pathos, all of which is capably handled. The piece deals with a gruff theatre manager who hates everything which reminds him of the Yuletide. On Christmas morning, the stage carpenter, played by Gill, places a miniature Christmas tree in the leading man's dressing room. The latter reveals the fact that he expects soon to become a father. The interested Gill then tells of a letter that he has just received from his little daughter. He reads it to the actor despite the fact that he has been ordered to stay out of the latter's dressing room. For his disobedience he is fired, and when the leading man also threatens to quit, the gruff manager reveals the reason for his aversion to Christmas, it being on that day that he lost his wife and baby girl. Of course everything is smoothed over, the stage hand is reinstated, and once more proceeds to read his Christmas letter, this time for the especial benefit of the converted manager.

Sam Adams and J. P. Griffith garnered plenty of chuckles and giggles through the medium of a skit called "A Music Lesson." One of the team has a good voice and when he attempts to cultivate the voice of a huge country yokel, the laughs come in rapid succession.

Kitty Doner, with her sister Rose and brother Ted, easily scored the hit of the bill, their turn winning hand after hand and meeting with such enthusiasm at its culmination that a speech on the part of the little artist was made necessary. Each number strengthens the act's hold on the patrons and in the last one Miss Doner with her two partners proved a riot. As far as the versatility of Miss Doner is concerned little more in commendation can be said than has already been said in these columns. Her brother and sister prove two capable assistants in the song and dance melange, Rose being extremely graceful, and Ted being able to put over a song as well as to step.

Eric Zardo offered several classical selections on the piano and went over to a good hand in opening intermission.

"Summertime," a one act farce by Edwin Burke, is a rather entertaining comedy vehicle entailing a number of meaty lines all of which found a vulnerable spot in the audience. Lorin Raker, as a milk-fed husband, who has no power of preventing his wife from being entertained by other men at a summer resort hotel, reminds one somewhat of Ernest Truex, as he appeared in "Very Good, Eddie." Raker is well suited to the role assigned him and handles it in a capable manner. Inez Nesbit, William McNeil, Vivian Allen and Leslie Adams constitute a fairly strong supporting cast.

De Haven and Nice as Mulligan and Mulligan from the West earned laughs as well as applause in their hokum dancing act, while Princess Rajah, in the closing spot, held them to the finish, her Arabian chair dance receiving one of the best hands of the bill.

HAMILTON

Undoubtedly, if the bill was properly laid out, it would furnish excellent entertainment, even to the last act. As it was, on Monday afternoon many of the patrons walked out toward the close of Lina Abarbanell, who was followed by Gallagher and Rolley and Gen. Pisano. It was 5.40 before the show was over.

It is time that Libby and Sparrow were given a proper spot on a bill instead of opening or closing, as they have been for some time. Miss Sparrow has the personality and appearance, and George Libby is surely there with the ability when it comes to dancing. In opening position here on Monday afternoon, with less than half the house filled, they took four legitimate bows. With a spot, just imagine what they could do.

Libonati pleased the audience with his xylophone offering and was pleased by the audience. In fact, Jess Libonati actually was pleased with the orchestra, for he didn't glare at them as he usually does. He should be, for it is one of the best in vaudeville, thanks to Wm. McElwain. His syncopation went over with a bang and called for an encore.

Bobby Bernard and Company were not programmed, but that was no handicap. It shouldn't be to a good act, and that is what Bernard finally has. The man working with Bernard is very clever, and does his character excellently. The act will be reviewed in detail on another page.

As far as looks are concerned, Charlie King could easily pass for one in his early twenties, when in make-up. But, oh Charlie, that bow tie! It looked like a prop. We've seen Charles dressed much better. With him, as "and company," is Lou Pollack, formerly with the Mellette Sisters. King sang in good voice, and had to take several encores before they'd let him off. Lou Pollack offered some of his numbers from the Winter Garden show and also pleased.

Herminę Shone followed in an act that was fairly well received. The lines however, are none too clever. The music is good. But why use numbers in what is supposed to be a new act, which Denny used with Bessie Browning and other acts? Such as the "Quaker" number, with the "Jack-in-the-Pulpit" music, the actual "Chinese Girl" number and lines from Denny's "Kiss" song. The "New Moon" refused to shine on Monday afternoon, despite the cues, and only flashed for a second.

George M. Rosenor's characterizations were one of the big hits in the bill. They are cleverly done and arranged, but it isn't any too pleasant to watch a man actually expectorate on the stage, even in a characterization.

Followed then Lina Abarbanell, with her company, whom the audience thought were closing the show. Lina still retains the same chieness of manner that made her adorable in "The Merry Widow" and others. The act is somewhat slow at the start, but it is necessary to the plot, which picks up rapidly and holds interest to the finish.

Gallagher and Rolley cut their performance short due to the lateness of the hour and the many walkouts. "At Palm Beach," or as much as we saw of it, does not give Gallagher as much opportunity to show what a wonderful straight man he can be as "The Battle of Whatstheuse" did, but is an entertaining affair despite that.

Gen. Pisano and his shooting offering held those who remained for Gallagher and Rolley until his last stunt. G. J. H.

RIVERSIDE

The Osbornes, three in number, who opened the show, presented a turn that pleased immensely, and served to set the show going right, the remainder of the performance going on without a hitch. They present a combination risley and equilibristic turn, in which the agility of the junior member of the act is featured.

Ryan and Ryan, man and woman, in an eccentric dancing oddity, who occupied the second position, did very well indeed, the position and the audience being just set for them. Their work is at times interesting, yet never sensational. The stilt dancing shoes proved novel and won favor with the audience.

Ethel Clifton and Company, the latter consisting of Joan Storm, offered a dramatic sketch with a punch, for not only is the piece exceptionally well written, but its portrayal would be hard to improve upon. The dramatic, or rather, melodramatic elements of the sketch are favorably balanced with comic relief, so that the piece never tires. "Diamond Cut Diamond" is the title of the playlet, which deals with a clever woman detective determined to run down an equally clever woman "super thief." How she does it but in the doing finds that the heart in the breast of the thief is as pure as gold, and rather than condemn her to a life of misery as a criminal offers her a chance to reform, is told in such a way that its appeal to the heart is instantaneous.

Frank Hurst was fourth. Hurst has improved wonderfully since last the writer viewed his offering, and shows excellent promise of still further developing. He has eliminated the "give me your kind applause for I'm working on my own now" idea of his act, and depends upon his ability to deliver to get over. He sang a routine of song numbers and told a few stories, the latter fairly well, in a style that appealed to the audience, and won hearty applause and an encore.

Bert Clark and Flavia Arcaro offered "A Wayward Conceit." Clark needs no further introduction, nor could anything be said of him that has been left unsaid, yet it must be said that Clark is one of the most original, and funniest comedians in vaudeville today. Always sure of himself, easy and resourceful, he gets roars of laughter for his every move, and line. Miss Arcaro, a woman of goodly proportions, who works as a vehement French woman, is so grotesquely contrasting that their very working together is cause for laughter. Clark scored the most positive hit on the bill.

Jed Dooley, assisted by Audree Dooley, offered a comedy oddity that was a big hit, despite the fact that a lot of Dooley's stuff was not "riot" material. It is all of it, however, material that can not help but put you in good humor. Dooley performs a variety of stunts in a capable manner, and Audree Dooley works as "company" and assistant, without once saying a word. Dooley scored a hit that he earned by reason of his hard work and application. Audree Dooley makes a pleasing stage picture.

Tighe and Leedom offered their nonsensical comedy turn in which they clowned around, and made fun of each other, they being of adverse proportions. Tighe is funny naturally, but Miss Leedom does most of the real hard clowning, and laugh getting.

Gus Edwards and his Song Revue closed the bill. This act, a revue in which are blended pretty costumes, pretty girls, scenic settings that interest, song, dance, and clever people, was received with vociferous outbursts of applause by this audience, and never has the writer seen the act go better. Edwards does not try to be funny any longer, and his work is consequently more pleasing. Chester Fredericks danced his way into favor, and several of his other proteges, unknown to us by name, scored heavily. Edwards had to make a speech of thanks. S. K.

VAUDEVILLE

COLONIAL

The Bellis Duo, a neat act on the stirrup rings opened the bill well; the girl looked well in a short costume of back and jet. She showed good shoulder and arm development and did a couple of tricks well.

The second act was Marcelle Fallet, the young French violinist, accompanied by her mother. The act has changed somewhat and is much better. The soldier boy announcement is out and a slide now is used. The routine is essentially the same with the exception of the "Love Nest" from "Mary," played well. Mlle. Fallet plays with exceptional technic expressly impressed in her playing of harmonics, which are true and even. She finished very strong taking many bows, two encores, and received enough applause for another.

Clayton White and Grace Leigh and Co. appeared in George V. Hobart's act "Cherie" that White and Marie Stuart played many years ago. Miss Leigh is dainty and refreshing in the part, handling it exceptionally well. The piece interests through its clever handling but the style is not of today and the sketch could stand revision with benefit. The finish was artistic and sent them over nicely, the cast being adequate.

Harry Lester Mason had them in hysterics with his "clean" comedy, never resorting to vulgarity, he puts over his well written material in a manner to win the approbation of the auditors. He was a hit and deservedly so.

"The Moth and the Flame" is a clever idea spoiled by the first part of the act which is not necessary and drags out to tiresome lengths an act that has the nucleus of an innovation in dancing acts, although the title and idea have been used in many ways before and once for a play in which Herbert Kelcey and Effie Shannon appeared.

The boudoir set is immense and the act from that part on would be a relief, with no piano solos and without the commonly accepted stereotype routine. As it is, it is too long and drags from the monotony of much unrelieved dancing, although there is some singing. The man dances much better than he sings for all of that however. The dancing of the Moth, Amela Allen, and especially the death scene, are worthy of especial notice.

Bobby Heath and Adele Sperling were the first act to literally stop the show, receiving insistent applause, whistling and that decided hand clapping in rhythm that forced them, after an encore, to return and make a speech. Heath sang several of his old time successes and a couple of new ones. Miss Sperling looked neat in changes of costume, the last being of black and jet with gold opera hose and gold slippers.

Vera Gordon and Company in "Lullaby" have been reviewed in these columns before. The act went over well for hands at the finish and held the interest throughout. The son is unconvincing at times, his failure being due to the pitch of his voice when taking his cues from Miss Gordon, as he fails to strike the sympathetic harmony of the occasion. The detective might be a little more forceful. Miss Gordon worked her climaxes up well and displayed some emotional ability.

Clayton and Edwards were the second act to stop the show and they stopped it "good," being out twenty-five minutes and never allowing the action to drag a minute.

The singing, dancing and comedy all registered very strongly, also the jazz imitation, in fact there seems to be no weak point and the boys certainly have a sure fire hit on any bill.

It was a tough spot for the next act, Van Cleve and Pete and His Pal, but the riding of the kicking mule and efforts to lead it off the stage made some of them laugh with this circus style of act of years ago. They did fairly well, closing the show at a late hour. H. W. M.

SHOW REVIEWS

ALHAMBRA

After the news reel and overture, it was well past 8.30 before the vaudeville got under way, led by Powell and Vernie, and resulted in a late show. Powell and Vernie seemed to be the opening contingent of what was almost an entire dancing bill. The eccentric and toe routines are pleasingly arranged and done well by this duo.

It is an event when a number two act stops a show cold, but it is still greater an event to find a number two act, that consists of a quartette that is out of the ordinary run of four man acts. The Chung Wha Four is in that class and they proved conclusively that they are worthy of a better spot on a bill, although it would be sufficient to place them lower on this particular bill. The four are Chinese and harmonize very well. In addition, they have some dandy comedy bits in the "Scotch," "Roll the Bones" and "Oaken Bucket" bits of the act.

It was well that Sammy Lee was placed in third spot, or it would have gone hard with Harry Carroll down lower on the bill. As it was, the arrangement was great for both. Sammy Lee and four girls, with a pianist, have turned out one of the best acts to be seen. They tied the show in a knot on Monday evening. The staging, the girls, Sammy Lee's—but all that will be reviewed under New Acts.

Anna Chandler at least showed a new gown, even if she did use the same numbers she did when at this house a short time ago. With Sidney Landfield doing more than pianist work, they also stopped the show. Making three stops in succession, of the show.

"Mind Your Business," which is still being done by Hugh Herbert and the same company, retains its power to get laughs and get over with a punch. There is every reason for its doing so. The playlet is clever, and the cast very good. And when one considers that a Scotchman, like Hugh Herbert, does the Hebrew characters as excellently as he does, one must add credit. For he doesn't exaggerate the character. Which is rare indeed among Hebrew comedians, or rather character portrayers.

The Innis Borthers' act is a cross between that of Val and Ernie Stanton's and that of Miller and Mack's. Their talk resembles the former act, and their dance work, that of the latter. Here's a pair who possess very little appearance or personality, and just do a routine of hokum comedy, and some fairly good dance work, but to give them due credit, they get over great. Even at that, they could help their turn a little by cutting down on the talk, of which there is too much.

Another tie up of the show, about five minutes or more after 11 P. M., was made by Harry Carroll and his company. Carroll may not have a voice, but his music and enunciation are worth listening to. He also did a dance for an encore with Harry Miller that shows he has facility in that line.

Fern Rogers, the new prima donna, has a fine appearance and an excellent voice. She has much better enunciation than Miss Fisher revealed last season. This is especially noticeable in the "Cuckoo" classic, which gets a laugh as done by Miss Rogers, but never did when we saw Miss Fisher do it. The dance team, Peggy Fair and Ruth Savoy, are only fair. Higgins and Bates were better. Harry Miller's work is especially good, mainly because Miller has an original style of work. The six chicks are pretty and capable, and on the whole, the act is just as pleasing as it was then. Which was very much so.

Walthour and Princeton closed with their bicycle offering, handicapped by the lateness of the hour and walk-outs, but did well nevertheless. G. J. H.

EIGHTY-FIRST STREET

Following the News Weekly, which opened the bill, came the Thames Brothers in an equilibrist turn which gave the necessary momentum to what eventually proved a diversified and rather entertaining performance.

Vivian Willing is a rather likable and captivating miss and her vocalization met with the approbation of an appreciative audience. Miss Willing renders several light operatic airs in good voice, is gowned becomingly, and radiates a great deal of personality.

From the reception which greeted his initial entrance on Monday evening it is evident that Harry Cooper is popular at this house. He got away easily, maintained a fast pace throughout and finished full of running, easily earning a position in the money in the race for applause. While Cooper's voice might not be as good as when he first stepped into popular favor as a member of the Empire City Quartet it serves its purpose and he went over to a big hand in his opening vocal number. Relieving orchestra leader Davidson of his violin gives Cooper an opportunity to become intimate with his audience, whereupon he brings to light the skeleton in his family closet, the same being his wife who he claims weighs about two pounds less than a horse. This started the laughs and they were accelerated as Harry sprung new and old gags concerning the excess poundage which his better half carried around. One of the best laughs was ocasioned when, in mentioning Bretton Hall, the nearby apartment hotel, Harry said that in order to get in there it was necessary to have a letter from the Pope. In fact, he said, he tried to gain an entree via the medium of a letter from a rabbi, but it wasn't even opened.

A medley of numbers of yesteryear which helped win the comedian fame was then offered and served as a close, sending Cooper off to a big hand.

Charles O'Donnell and Ethel Blair were a laugh scream from start to finish and easily cornered the chuckle market of the evening's entertainment. O'Donnell was a scream from the time he came on in the guise of a piano tuner until he did his fall from a step-ladder placed on top of the piano. O'Donnell is a clever acrobatic comedian and manages to get himself bumped more than a milk-fed husband in a woman's bargain rush. His mix-up with the step-ladder was a knockout for laugh purposes, and he earned a big hand at the close of the act.

Sylvia Clark also scored a decided hit and her efforts to entertain met with such a volume of applause that at the end of her act she was forced to beg off, so insistent was the applause. Her opening number gives her a firm grip on her audience which is never relinquished throughout the balance of the offering. A number concerning a cabaret singer was handled in clever style, while her Bolshevik bit with the burlesque Russian dance was received with laughs in abundance as well as salvos of applause at its conclusion. She was applauded to the echo.

The Ford Sisters, Mabel and Dora, vied with Miss Clark for applause honors, and at the end of the turn, one of the duo answered the plaudits for an encore by saying that like all Fords she and her sister went just so far and then had to stop. It is doubtful if there is a sister team in the two-a-day at present which surpasses this one in terpsichorean ability. They are so well known in these parts that further comment is unnecessary.

Following "Topics of the Day" came intermission, and then the screen feature, same being Anita Stewart in "Harriet and the Piper." J. Mc.

NEW ACTS

(Continued on Page 12)

LADDIE CLIFF

Theatre—*Palace.*
Style—*Singing and Dancing.*
Time—*Fourteen Minutes.*
Setting—*One.*

Many years ago, this reviewer saw Laddie Cliff when he first came to this country. He then thought that Cliff, as a boy, was a mighty clever and artistic performer. He continued to be for a number of years, scarcely any one who has ever seen him do that artistic "That's How She Sat on the Chair," and other songs, bits and dances in his former act would ever have accused him of being inartistic, but when we see the boy now grown to manhood, with a red cloak and Mexican hat, falling all over the stage in a manner that would not get a laugh in any burlesque show on this side of the pond, when we hear him offering in the middle of his act in the next to closing spot at the Palace, that "Cascara" effort, we feel like saying that he ought to eliminate it.

The opening number about what he was on dear old Broadway was not bad.

In "Oh, the Language That We Speak," the way English is spoken or murdered, used or abused, is indicated. One of the many songs sung to death over here with the same idea was "Our Language as It's Spoken," twenty-five years ago or more.

Cliff wore a cutaway coat and grey trousers and derby and carried a cane on his first entrance, changing to a silk top hat for his concluding song. He did a song about girls that was not especially clever lyrically, and did a dance. Cliff can dance and put it over, and it was his pedal efforts that sent him over at the finish when he received a good hand, but not anything like the hit he should have been in this spot. There was considerable applause, it is true, but it lacked that ring of spontaneity and seemed more imbued with the quality of courtesy, than we have heard Cliff receive formerly.

No doubt the Englishman, billed as a comedian, although he didn't get many laughs, has "no time vacant" and will "go forward without exception" while he is in this country, but he could improve his present act a whole lot in general with some new songs and better material.

H. W. M.

MORLEY AND MACK

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Twelve Minutes.*
Setting—*One.*

Two girls look well from the front, the one at the piano in cerise and gold, the other in yellow and gold put over a number of published songs with the exception of one number which the girl at the piano announced as being original. It was entitled "As They Keep Growing Older, They Keep Getting Bolder," and went for a hand.

A change was made by one of the girls while the pianist played a selection that showed "attack."

In a gown of black and jet which was trimmed with what appeared to be garnet colored net, which did not add to the effectiveness of the gown, a published number was used for a finish.

The offering did not get over any too well, in fact just fair; it is not smooth and needs some better material, and a rearrangement of the routine and a toning down of the comedy remarks which are inclined to be brusque. Under capable direction with the proper material and coaching, the girls would be capable of putting over a better act, although this one may get by. H. W. M.

VAUDEVILLE

KEENEY'S

(Last Half)

Harrington and Robinson, two colored comedians, opened the show with a comedy singing, talking and dancing bit that went over for a big hit at this house in the initial spot. They work hard, have ability, and put their material over with a snap and pep that is sure-fire applause getting.

Blutch Landow and Company, the company consisting of a cycling duo, held the second position. Landow is a clown, who gets laughs by "dumb" comedy means, takes some falls, and generally enthuses a spirit of joyousness throughout the act, while the cycling duet, man and woman, perform several clever and even daring feats. They went over very nicely indeed at this house, taking four bows.

Knowles and White, man and woman singing and talking act, with the latter predominating, held the third spot, and although they won hearty laughter for their labors, the applause that greeted them was not over abundant. However, their success was assured, for their prime purpose to amuse was achieved. They have been doing this act for quite a few years now, and yet it is always good for more laughs.

Larry Reilly and Company, the latter consisting of Grace Allen, a dainty, winsome Miss, with a smile, personality, and ability that cannot help but be recognized, offered a dainty little Irish skit that was, in the words of the press, "a riot." Reilly is a favorite Irish player, and has surrounded himself with a vehicle that fits his talents to a "T," and as for his partner, he could not have chosen more wisely. They cleaned up the biggest hit of the afternoon when reviewed.

Neiman and Harris, two men, offered a comedy oddity that went over in a most convincing manner. The taller of the two plays a "nance" tramp, and his antics won howls of laughter. The other fellow supplies some vocal entertainment, and works straight. The comedy of the tramp, and the singing of the straight put the act over with a rush. The finish might be improved by putting in more up-to-date numbers.

Smith and Palmer, man and woman, offered a comedy turn that is among the best of its kind the writer has seen. The woman is a comedienne with a sense of comic values, and a gift of putting over material that is just on edge, in a way that makes you more than like it. They did very well, getting laughs, giggles, howls, and plenty of applause. See "New Acts."

Camille Trio, three men in an acrobatic knockabout comedy turn, closed the vaudeville program. They took some hard falls, and got plenty of laughs for them, too. However, in the main the act is just small-time. A good closer though. See "New Acts."

"The Forbidden Thing" was the feature picture. S. K.

AUDUBON

(Last Half)

Only four acts of vaudeville this half of the week, and yet standees were in the theatre on Thursday evening. "Blind Wives," the film, was the big attraction, with a special fashion show staged by Ben H. Jackson, manager of this theatre, along with the film.

Return engagements are by no means rare incidents on the Fox circuit, especially at this house, but it is somewhat of a rare happening when an acrobatic act playing opening spot does that. Jussi and Ossi deserve it, however, for they do an acrobatic routine that is sure-fire.

Young and Wheeler, two men in full dress, did not sing. Why we mention that, we don't know. But it is customary for a two-man act in second spot to sing. These two offered a musical repertoire, one playing the piano and the other, violin. They played popular numbers and classical selections. And played neither type of number with exceptional ability. All the pianist's numbers seem to end on the same note. And his fingers seem to have an insane desire to hit the wrong note, and seem to be successful in obtaining their desire. The violinist was somewhat better, but not very much. They took an encore. Which is the right word to use. They "took" it.

Robert Henry Hodge and Company are still doing the same sketch about the young lovers, the irate uncle-guardian, and the annoying cornet. The lines are funny and handled capably by the cast.

Following the news reel came Ralph Herz and a company of two men and a girl in a farce comedy that meant practically nothing but a lot of laughs. Which is sufficient. "New Acts."

A brief intermission and a "Mutt and Jeff" film preceded the fashion show, which came as a preliminary to the feature, "Blind Wives."

Eight girls, in gowns designed by Lucille, were heartily applauded by the women.

To give the show due credit, however, the gowns were beautiful, even though all the girls weren't. And the staging and arrangements made by Ben Jackson, were excellent. G. J. H.

COLISEUM

(Last Half)

This house needed the bill it had to buck the fashion show which its competitor the Audubon was offering as an attraction to the women of the neighborhood. Whether the show drew or not, we can't say, for we reviewed it on Thursday afternoon, and it seemed to be a fairly good-sized matinee audience, considering the number the house can seat.

Hill and Ackerman didn't seem to be doing any set routine of anything, for they offered the most nonsensical of hokum bits in a style that was put over in a sort of impromptu manner. Which is really the best way to do hoke business. To give them due credit, the bits are laugh-provoking, and went over very well, despite the severe Bostonian looking person who sat in front of us, glaring at the performers and who said at the end of the act, "Yet, people actually laugh at such silliness." And they sure did.

What good is being a well-known baseball player, even of World's Series fame, when you're playing to an audience that consists mainly of women? Evidently Al Mamaux wasn't known as a ball player, but with Jimmy Rule, he did win the good graces of the audience by his singing. The Mamaux and Rule turn is patterned after that of Rule and O'Brien, but the former have better voices to aid them to make up for Mamaux's lack of experience. They pleased here and took an encore.

"Topics of the Day" were flashed here to allow more time for the setting of the stage for Clark and Arcaro. Bert Clark did more ad lib work than we have seen him do in some time, and perhaps that was the reason that a few women down front were laughing hysterically. Miss Araco is an excellent foil for Clark's remarks.

Libonati still opens his xylophone routine with the "Storm" effect number that sounds like "William Tell" and various other things. We give all due credit to Al Libonati's ability as a xylophonist, but why must all single acts that play this instrument do practically the same routine? Why not arrange something that would be different from the rest?

"Something different from the rest" brought out Harry and Emma Sharrock. Can anyone imagine these two doing one of these mystical mind-reading acts in the same manner as other acts of their kind do, and getting the results they get with their offering?

Classed with "something different than the rest" followed the Marmein Sisters with Dave Schooler. The girls do a dance routine that is different. And Schooler plays classical numbers without resorting to Rachmaninoff's Symphony or Liszt's Hungarian Rhapsody. There's something ideal. They will be fully reviewed under "New Acts." G. J. H.

PROCTOR'S 125TH ST.

(Last Half)

In a clever dancing act, Laura and Billy Dreyer went over very well when reviewed at the supper show. The costuming is classy and the drop adds to the effectiveness of the offering. Billy does some very clever "cuts," and Laura looked pretty in changes of costume.

Britt and Mace, two men, one doing straight and the other near-comedy, have some very small-time talk of the "pun" order that would doubtless be received in silence on any time as its day has passed long ago. A ballad received a hand as did also some dancing done by the other.

Capt. Anson and Daughters interested next and the captain made a hit with a few inside curve balls not "in the groove." His record for the day was a little less than .300, for he missed several and hit one foul. The girls are splendid looking examples of health and have considerable personality that is a material asset. That was a cleaner looking uniform than we ever saw Anson wear on the diamond.

Grindell and Esther, the girl in salmon and blue net and the tall skinny fellow in a tight-fitting check suit, obtained some laughs but it was the girl's method of selling a song that received the most recognition. She might use a little more rouge and note that a gold tooth, unpainted with white, is black from the front and looks as if one tooth were out altogether.

Alexandria, with his comedy, was a hit but with his playing hadn't a chance, for the pianist in the pit was absolutely lost and even though one selection was started twice, the tempo seemed too fast to follow. See under "New Acts."

Hendrix Belle Isle and Company have a school act that follows the "Patsy Bolivar" rules laid down by the first of these school acts. There doesn't seem to be any variations with the exception of the introduced songs. Ever since Gus Edwards had a number called "School Days," none of these acts has had to worry about opening or closing music. Let it be said for this act that it works in a snappy manner, got laughs, doesn't stall and is better than many other school acts we have seen in the past. H. W. M.

PROCTOR'S 23D ST.

(Last Half)

De Varo and Zemater, two men in blackface, did feats on the horizontal bars that won them approbation. The back "cut off" was very good and several other tricks put over in clever style. The drop was rather vividly painted.

Barber and Wynne filled the second spot nicely, opening with a published number, the man in Tuxedo and the girl in a costume of salmon and gold. A couple of numbers were harmonized without the assistance of the orchestra and the girl gave an imitation of the violin and flute that was good for hands.

O'Brien and Havel got their share of applause in the next spot although the audience seemed rather apathetic the whole afternoon, few acts on the bill waking them up. See "New Acts."

Luckey and Harris have a very good act that opens after a bit of business, with an especially good medley that the boys put over well.

They have pleasant voices and certainly sell their material well, displaying good showmanship. Some talk drew laughs and the song and dance at the finish was applauded. The concertina bit is funny, even though embracing a bunch of old ones.

Kavanaugh and Everett, with the Wynne Sisters, and Paul Humphrey at the piano, have their dancing act somewhat smoother than when last reviewed. The dancing is good but the singing, weak, especially that of the pianist, although none are vocalists. The act got over just fair at the show reviewed.

Shriner and Fitzsimmons were a hit in the next to closing spot, getting many laughs with their cleverly handled good material. The talk is "punchy" and a ballad solo, received a good round of applause.

For a finish a number of old songs that were a hit in their day, were sung, awakening considerable reminiscent interest. "Just One Girl," "The Sidewalks of New York," "Sweet Rosie O'Grady," "Sweet Sixteen," all came in for their share of applause and "In the Good Old Summer Time" was used for bows. After responding several times to applause, the couple did an encore bit that was a hit and when the old man removed his wig and whiskers, the applause was strengthened.

Jean Duval, in several art poses, held the interest but seemed nervous.

H. W. M.

PROCTOR'S 58TH STREET

(Last Half)

Three young women, billed as the Evanasor Trio, opened the bill with a musical act in which their rendition of classical numbers sent them off to a good hand. Individually they are accomplished, playing the piano, cello and violin, respectively and they also work well together.

To some prohibition may or not be a reality, but it is certain that the Volstead Act has not interfered with those acts which depend for laughs on ability to mimic a hiccoughing inebriate. Burns and Franklin, a man and woman, offer one of these footlight souse turns, and from the manner in which they were received it is evident that those out front have not entirely forgotten the art of maintaining the equilibrium while proceeding home by a circuitous route. Interjected between their hiccoughs, Burns and Franklin, provide enough talk to keep the auditors in good humor, and close to a good hand with a singing number.

Van and Carrie Avery followed with a comedy sketch based on spiritism, entitled "Madame Sirloin—Medium." The title tends to reveal the hokum quality of the turn, but it is handled in a capable manner, and satisfies as a laugh-provoking vehicle. Van portrays the role of a darkey, who after visiting the apartment of a medium, is tempted to extract a roll of bills from a handbag lying on the couch. Meanwhile the medium gazes into her crystal and tells him that she sees where the police are on his trail. When she continues that he is arrested and sentenced to ten days he extracts the bills. Later when she demands that he return them he gazes into the crystal and sees the medium as a ribbon clerk in a department store. Eventually he confesses that he has no powers of a medium but that he himself had been a porter in the same store.

Bertram and Saxton are two magnetic chaps who sing well, singly and in duet. Their rendition of several published numbers scored heavily and necessitated two encores.

Nat Jerome and Company got over to a number of laughs in a comedy sketch woven around the quarrel of a young married couple, the husband, a Jew, and his wife, an Irish girl. Jerome played the part of the husband's father and the method pursued in bringing about the resultant reconcilation furnished most of the comedy.

Rudell and Dunigan have a refined and entertaining act, the girl being a good pianist, and her partner a breezy comedian.

Josie Rooney had little trouble in scoring, Miss Rooney's imitation of her brother Pat's dancing getting the best hand. J.Mc.

REGENT

(Last Half)

The Thursday night dance contest innovation at this house is decidedly popular judging from the packed house on that night. Camilla's Birds are well trained and their various stunts were accorded a good hand.

Vincent O'Donnell, the chubby little chap, billed as "The Kid McCormack," threatened to stop the show in the second position, and after two encores had to beg off. Most of the numbers he uses are the same as those put over by him when with Gus Edwards. Besides having a strong voice, O'Donnell carries himself with all of the sangfroid of an experienced showman.

"Petticoats," a comedy by John Hymer, was productive of a number of laughs, most of them being occasioned through the work of Grace Dunbar White, who portrays the role of a little coquette. She wagers ten dollars that she can make a woman-hating physician propose within fifteen minutes after meeting him, giving rise to a great deal of farce comedy. Two women and a man appear in the supporting cast.

Arthur Millard and Minnie Marlin are two entertainers who combine ability with personality. They both sing well, dance neatly, and in addition handle comedy in a manner that appeals to their audience. They went over to one of the best hands of the program.

Credit should be given to Harold F. Eldridge for the manner in which he conducts the weekly dance contest which had the next spot. It is run off smoothly, without loss of time, and seems to provide a great deal of amusement.

Burns and Frabito immediately caught on when they opened with a burlesque of one of the dancing teams, and from then on held the audience with their chatter.

Helen Leach Wallen Trio, three girls in an iron jaw turn, received one of the best hands of the bill in the closing position. Miss Wallen performs a number of contortionist and balancing feats on a wire which is supported at either end by the teeth of her two partners. J. Mc.

HARLEM OPERA HOUSE

(Last Half)

Hip Raymond, with the exception of the scarecrow opening and some steps done in "one" at the conclusion of his offering, does essentially the same act that Bert Melrose used to do including the tables four high, the barrel, the glove business, the barrel and the fall. He works fairly well but after stalling for many minutes, does but one trick.

Morley and Mack, two girls who sing published songs, one playing the piano, will be reviewed under "New Acts."

Wilson and Larsen have essentially the same act as when reviewed at the Palace and other theatres recently. They were a hit with their acrobatic stunts, the teeter board impact to the double somersault, bringing them the best hand. They still do that off-stage trick, playing the finish for comedy which is not strong from that angle.

"Love Tangle" is better than many other girl acts this reviewer has seen lately. The setting is adequate, the girls young and the costumes fresh and bright. The comedian got quite a few laughs when seen, and the leading ingenue has a pleasant voice, a pleasing figure, a good personality and puts the numbers allotted to her over in good shape. "I'll Be With You When the Clouds Roll By" went over strong. The closing with the garlands and electric lights presents a pleasing picture for a finale. Hamilton and Barnes were quite a hit in the next spot with their cleverly constructed act and will be reviewed in another column.

The Kitamura Japs are probably unexcelled in "risley" and have a sure-fire applause hit in any spot on any bill. That is "some" drop they use, being the finest Japanese work of black and gold in this line, the writer has ever seen.

The back bend on the small pedestal is a mighty clever piece of work. Received applause on each individual trick and a good round at the conclusion of the offering. H. W. M.

I. V. T. A. MOVES OFFICES

The International Variety and Theatrical Agency, a corporation controlling a circuit of theatres through South Africa, and booking acts from America, to England, and then to South Africa, moved its offices from the fourth floor of the Putnam building to 218 West 42d street.

BRANDELL GOING TO EUROPE

Wililam Brandell, producer of vaudeville acts, sails on January 20 aboard the Imperator for Europe, where he will spend two months searching for new acts and material. George Choos will handle his business while he is gone.

VAUDEVILLE

SMITH AND PALMER

Theatre—*Keeney's.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*One, plain.*

Smith and Palmer, man and woman, the former acting as accompanist, and the latter as the "act." The woman is a singing comedienne who is quite able to handle delicate lines delicately. She has appearance, personality, assurance, and a sense of humor.

They open with a "Dixie" number. After that she goes on to explain to the audience that she has a bad cold, and that it affects her work. She describes what would happen to her if she were the star at a concert, and was about to sing an aria of some kind when attacked with a fit of sneezing. She shows what happens to her when her sweetie calls and proposes, and she is taken with the same thing. This bit was a big laugh, and will prove funny anywhere. She then exits to allow the man to play the piano solo.

She returns to sing a number advising all wives to go out on strike. In the midst of this number she is interrupted by the orchestra leader, who hands her a note from her husband. She had left him. Husband goes on to explain that he can get along without her, having a strike-breaker on hand, etc. Wifie becomes repentant, and takes back what she said. She is going back home to her husband. She may need him again, she decides. All of her numbers are sure-fire, and put over for the most in them. This girl will bear watching, for she promises to become one of the premiere comediennes we have. The man does his little well. An act that has big-time promise. Should land. S. K.

MORIN SISTERS

Theatre—*City.*
Style—*Dancing.*
Time—*Fifteen minutes.*
Setting—*In Three.*

Before a flower-designed drop, their pianist introduced them with the regular, "Hello, people, how do you do" stuff, which has become the invariable characteristic of acts of this kind. The principals appear and do the regular sister steps. They follow this up with a couple of solo efforts, the second one of which is a really clever bit of eccentric work. The accompanist worked in the usual interpolated number, which, thank goodness, was not "Love Nest."

The act closes in whirlwind fashion with another double dance, in which the girl whose eccentric solo effort won the biggest hand that the act received, excelled.

They closed to a good round of applause. Although their offering lacks novelty and a favorable arrangement of routine, they should do well enough in houses of this class. J. H. H.

EDNA DREON

Theatre—*Fifth Avenue.*
Style—*"A Vaudeville Seance."*
Time—*Fifteen minutes.*
Setting—*One and two, special.*

When a girl sets out to do a vaudeville singing that does not contain character work, and is made up of talking and singing, she is starting out under a handicap. For unless she possesses an unusual voice—she must have the ability to put over her songs exceptionally well. Edna Dreon's first asset is her appearance and personality. The second is that her act is "different." Her lines are all new and, above all, clean, and can best be described as "cute." Miss Dreon does an act that will appeal to an intelligent audience only. Her offering is not that type that "panics" an audience, but the kind that appeals, pleases—in fact, entertains is about the best word to use. Miss Dreon will score strongly in the big time houses.

G. J. H.

NEW ACTS AND REAPPEARANCES

(Continued on Page 25)

O'BRIEN AND HAVEL

Theatre—*Proctor's Twenty-third Street.*
Style—*Comedy.*
Time—*Sixteen minutes.*
Setting—*Special, in two.*

The set represents the interior of the Hox Film Co., and O'Brien enters as the office boy, scattering the papers all over the place and generally mussing things up; he puts one letter on the desk, saying "that's the morning mail," makes an exit and comes in as the boss. The letter happens to be a bill, and subsequent dialogue reveals the fact that the boss is broke, hasn't his typewriter paid for, the 'phone has been disconnected, and that he expects the tailor to call for a part of the suit he is wearing, as he has only paid half the bill.

Further information is imparted that he has connected the 'phone wire with another in an adjoining room, and that he had also rigged up a fake buzzer which is capable of being operated by pushing a button on his desk.

A girl entered in a changeable silk dress trimmed with black ribbon bows; she is anxious to become a picture star and is induced to part with $250 by the near film magnate, who uses the buzzer and carries on imaginary conversations with supposed wealthy people, Charlie Chaplin and others, in an endeavor to convince the girl, who is on the opposite side of a screen, that he is a very busy man. During a temporary absence the girl calls her cousin on the 'phone to see whether he advises her giving the manager $500 or only $250, and O'Brien does the talking at the other 'phone, which he brings on stage. This was reminiscent of "Ticks and Clicks," an act written by Will Cressy, if memory serves aright, that the former team of O'Brien and the original Havel played.

There was a bit that went for a laugh when the stage hand entered and took away the typewriter, and also the bit with the scrub woman who wanted her $1.50. For a finish, the embryonic impresario of filmdom tells the girl to come back tomorrow and that his Stutz is waiting outside. A chance automobile happens to "honk" outside and the most advantage is made of the impromptu situation.

Hastily donning coat, cap and goggles, excuses are made for his departure, and the girl told to leave by the side door. She does not hasten, but opens the door through which the pseudo film director has made his exit, and he is discovered working the effects of a car with a Claxton horn and a box of shot.

He apologizes, says it was all a joke, hands her back the money, but she tells him to keep it for it is a fake, too. O'Brien gave a flash of the "walking on his ear" stunt that he did many years ago.

The present Miss Havel is young and looks well from the front, she sings a song while O'Brien moves the handle of a fake motion picture camera in an effort to take, as he says, "stills," and gets it over. The neat dancing and especially the high kicking of his former partner was missed, however, although this girl is very acceptable in the part.

The act contains good comedy lines and situations and should get over nicely in better houses. H. W. M.

MERCEDES OPENS NEW OFFICES

Mercedes, who recently opened offices in the Putnam building, has opened new quarters in the Romax building. He is now finishing a fifty weeks' engagement on the Loew time, at the conclusion of which he will devote himself exclusively to the booking of acts for the Loew Circuit, having been granted a franchise by Mr. Lubin.

MARMIEN SISTERS AND SCHOOLER

Theatre—*Fifth Avenue.*
Style—*Dancing and piano concert.*
Time—*Twenty-three minutes.*
Setting—*Full stage, special.*

Since appearing in New York about a year and a half ago, the trio have added several new bits to the act. The opening prologue and Egyptian dance are retained, as is Schooler's opening bit, with the setting of the piano changed. The Noah's Ark dance is also still being done, and it would be foolish to discard so excellent a novelty toe number.

But most of the other members are new. Space forbids description of each individually, but each, individually, is excellently done.

We'd love to speak of Schooler's playing—describe his technique—and talk about the manner in which he sells a classical number to a vaudeville audience that makes his audience actually beg for more.

To say that the act is more entertaining than ever would be using a mediocre expression. But when a twenty-three minute offering seems like sixteen minutes, what more can one say?

G. J. H.

HAMILTON AND BARNES

Theatre—*Harlem Opera House.*
Style—*Comedy-talking.*
Time—*Sixteen minutes.*
Setting—*One.*

One of the best comedy talking acts in "one," "two" or "three" the reviewer has ever seen, containing a wealth of bright, snappy, effervescent and cleverly humorous lines and witty repartee that never descends to the vulgar.

Miss Hamilton looked well in a gown of pink, with hat trimmed with pink and blue ostrich feathers, and Barnes manly and refined in a business suit and straw hat. The two put the material over in a very professional manner for all it was worth, and scored one of the hits of the bill, and deservedly so.

There is a great gag and punch piece of artistic business they have for an exit, and even though the return to the strains of the well-known tune of Mr. Mendelssohn and subsequent business is not altogether original or new, it nevertheless is remarkably well worked by this couple, who would be a hit in any spot on the two a day bills at any house.

Shows class, ability, technic, professionalism, and should have no trouble in keeping booked in high-class vaudeville.

H. W. M.

MILLMAN DUO

Theatre—*Alhambra.*
Style—*Wire-Walkers.*
Time—*Nine minutes.*
Setting—*In three.*

There is a great danger in choosing the name of a famous performer for any kind of an act, let alone one of this kind. The audience at once associates the style and quality of the first artist with that of the act before it at the moment, a fact, which in this case counts against this duo, whose work is for the most part mediocre.

The act opens with a little "iron-jaw" work on the part of the woman, whose work is graceful, and, although she does nothing particularly brilliant, she is a distinctly better performer than her partner, who follows her first bit with a little stepping on the wire. From this point they alternate on their wire, doing short runs and waltz steps, always working individually. They close weakly, a fault that can be overcome by the use of a flashy double turn. They got a fairly good hand. J. H. H.

OLIVE TERRANCE

Theatre—*Harlem Opera House.*
Style—*Singing.*
Time—*Fifteen minutes.*
Setting—*One.*

Miss Terrance, a blonde type, enters in a gown of pink and lace and opens her act with a published ballad in which the phrasing was jerky and the gestures set and somewhat affected. The higher head tones were taken piano and seemed weak.

A stage hand brought on a black parcel, a hat and neckpiece, which assisted to create the impression of a member of the "original" "Floradora" sextette, who is supposed to meet a friend. Talking to the imaginary friend, some conversation was indulged in that received a hand. It is not impossible but rather improbable that a chorus girl who used a great deal of slang would use the word "deteriorated."

"I'm Going To Do It If I Like It, And I Do" went for a hand, and was followed by an Irish number.

A rube song followed in which the enunciation and method of delivery was good, but which contained in the first chorus a "blue" punch line and in the second chorus a *very* blue punch line, "She wears a little something to protect her—from the air."

A published number was used for a close. H. W. M.

KENO, FABLE & WAGNER

Theatre—*Harlem Opera House.*
Style—*Dancing and singing.*
Time—*Eleven minutes.*
Setting—*Special in three.*

The set represents the interior of a toy shop; a toy soldier and a mechanical doll do a dance in which they are joined by a dog.

The cat impersonation was very good and won laughs and a hand for its cleverness.

One of the very best things in the act was the seal impersonation; this is the first seal impersonation the writer has ever seen, and it was quite a novelty, besides being very true to life and cleverly presented for travesty upon the well-known tricks of trained seals. A special set in the Arctic regions was used, the seal "waddled" in after the usual manner of these animals, caught balls, hats, etc., clapped its flappers together for applause and did all the other little tricks with the exception of a seal turn, which, of course, is impossible for the human body to perform. Quite a hand greeted the efforts of the impersonator, but a mistake was made at the finish by removing the headpiece to show the man's head. The illusion would have been better had such not been the case, and it has a tendency to kill rather than strengthen the hand. A good act of its kind that would prove a novelty hit in the better houses, where it should be of interest through its novelty and manner of presentation. H. W. M.

KAVANAUGH & EVERETT

Theatre—*Proctor's 125th St.*
Style—*Dancing and singing.*
Time—*Twelve minutes.*
Setting—*Special, in three.*

At the opening of the act, the pianist tries to sing. Later, he tries to play and about all he succeeded in doing was spoiling what might, otherwise, have been a better dancing act. His attempts were most amateurish and, more than once, the girls had to hum or sing to try and give the tempo, which he does not set.

Two girls are in the act besides Kavanaugh's partner, and all looked well in several changes of costume.

It was rather difficult to judge the dancing on account of the music, but the last whirl with the girl on the shoulder and the volplane stunt, won hands.

The act is not smooth, needs a new pianist and some work to get into shape.

H. W. M.

LONDON PARIS

FOREIGN NEWS

SYDNEY MELBOURNE

MANAGERS THREATEN WAR EMPLOYEES REFUSE CONCESSIONS

Arbitration Means Adopted by Conciliation Board Refused by Employees' Organization, Which Makes New Demands—Managers Object, and Strike Is Voted, Then Delayed

LONDON, Eng., Jan. 7.—The differences between the National Association of Theatrical Employees, and the Managers Association, which have long been of the most delicate nature, last week resolved themselves into open antagonism, when a Conciliation Committee composed of representatives of both organizations decided upon certain settlements of the demands made by the employees. This agreement was taken before the N. A. T. E., which refused it, and upon advice of its officers, called a strike meeting, where an overwhelming ballot in favor of a strike was taken. The Entertainments National Industrial Council, however, learning of this, intervened, and prevented a strike by offering to arbitrate the matter. J. B. Williams, of the council, offered to appoint a chairman and board of arbitration to meet with representatives of both organizations and definitely settle the matter.

The Employees Association is strict in its adherence to the demands recently made by it upon the Managers Association by means of which the wage scale is almost doubled, and employees, when a theatre is sold, are given a "proprietary bonus" according to the length of service. The Managers Association on the other hand has steadfastly refused to allow these measures to go through, declaring that they would rather close their theatres. The result has been a high tension, added to when the managers charged bad faith on the part of the Employees Association for breaking an arbitration agreement made last year.

Resolutions passed by a mass meeting of West End Managers called upon them, in the event of a strike to—(1) To refuse to negotiate individually with the N. A. T. E., and that each of them will abide by the decision of the managers taken in caucus. (2) That in the event of a strike being called no manager will pay more than the current rate to employees, as made under the Willis award and the agreement of January, 1920. (3) In the event of the strike being finally decided upon, each individual employed at the theatre shall be offered employment on the terms of the Conciliation Board's latest award, and that if they refused, they be discharged and replaced.

The employees regard this as an attempt to break the union by disrupting the ranks, and measures are being taken, that in the event of a strike being voted, members will be taken care of so as not to be tempted to accede to the managers' demands. No definite action is expected until January 15, which is date set for final consideration of the demands of both sides.

N. A. T. E. STILL DISAGREE

LONDON, Eng., Jan. 6.—The dispute between the National Association of Theatrical Employees and the managers is still in progress, a settlement on the ground of certain concessions made by the Conciliation Board, having been flatly rejected as unsatisfactory. The board is to meet again this week to take action in the matter, and should the board again rule unfavorably against the N. A. T. E., the officials of that organization have been instructed by a caucus of members to take whatever action they deem necessary.

"ALICE" AGAIN REVIVED

LONDON, Eng., Jan. 5.—The yearly revival of "Alice in Wonderland" took place on December 27 at the Victoria Palace, with the following cast: Phyllis Frifiths, Amy Franchette, Nan Gray, Gladys Ireland, Margaret Buchan, Gertrude Martin, Vera Desmond, Boris Bubear, Dorothy O'Dell, Nora Chart, Erna Kirkpatrick, Brian O'Sullivan, Harry Hearne, Will Edwards, Charles Hersee, George Benson, Reg. Read, and Franklyn Vernon.

COCHRAN REVUE POSTPONED

LONDON, Eng., Jan. 5.—The production of "The League of Notions," by C. B. Cochran, at the New Oxford Theatre will not take place until next week, due to the fact that the house has not as yet been completed and prepared for opening. The piece was to have opened the theatre on Christmas Day. Howard Talbot has been appointed musical director of the house.

"VILLA ROSE" REVIVED

LONDON, Eng., Jan. 5.—Following the cessation of the run of "The Storm," at the Strand, after a disagreement between the producer and the owner, "The Villa Rose," with Arthur Bourchier and Kyrle Bellew in their original roles has been revived, and is proving as popular as ever.

AMERICAN ACTS SCORE HITS

LONDON, Eng., Jan. 6.—LaVeen and Cross, the American comedy strong man act, have scored an immense hit here, as have also Knapp and Cornella, another American novelty act.

"JUMBLE SALE" PRODUCED

LONDON, Eng., Jan. 7.—Andre Charlot's production of his latest revue, "Jumble Sale," in conjunction with the Messrs. Gatti, at the Little has proven successful, in spite of some adverse criticism by the press which liked this medley of sketches and impresses by degrees only. The piece, written by John Hasting Turner Phillip Braham, and Reginald Arel, dances by Jack Buchanan, and scenic effects and costumes by Marc-Henri, and Larvadet and G. K. Benda, respectively, is a concoction of bits and pieces from successful productions, mimicked and burlesqued, original sketches, songs, and patter woven into twenty-three scenes. In the cast are Binnie Hale, who is featured, Phillip Braham, Phyllis Tittmuss, Joyce Barbour, Walter Williams, Eric Blore, Eric Stanley, Gilbert Childs, Ellis Carlylle, Bob Corry and Nora Creina. The piece was staged by Chance Newton.

ROMAN SPECTACLE PRODUCED

LONDON, Eng., Jan. 5.—The Grand Imperial Circus and Hippodrome opened its run at the Crystal Palace on December 27. As part of the circus was produced a huge Roman spectacle entitled "Roman Days," in which about three thousand people participate, under the direction of Frank Parker. The piece has been guaranteed a run of six weeks, with two performances daily.

SHAKESPEARE PLAY REVIVED

LONDON, Eng., Jan. 7.—J. B. Fagan's recent revival of Shakespeare's "Midsummer Night's Dream," at the Court Theatre, won high praise from international critics because of its elaborateness, exactness and beauty of production. Alfred Clark won immediate recognition as an actor of the first water by his work in the role of "Bottom" in the Fagan production.

BOOKED FOR SOUTH AFRICA

LONDON, Eng., Jan. 7.—The Great Maurice and Carlton and Rosslyn have been booked by the I. V. T. A. for tours of South Africa over the South African Theatres Trust time, and have sailed to fulfill their bookings.

ELSIE JANIS REVUE A HIT

LONDON, Jan. 6.—Elsie Janis won a warm spot in the hearts of London playgoers several years ago, but if there was any doubt as to her popularity on this side of the water it was dispelled last night at the reception she received here on the opening night of her "musical complaint" styled, "It's All Wrong," at the Queen's Theatre. More than ever Londoners wonder at her versatility, her powers of mimicry, her dancing, and her vocalization.

"It's All Wrong" is a revue which runs along smoothly in a series of effective and pretty surroundings. It has a story that has some connecting link and concerns a hero and heroine divided by a King Constant Discontent. After a series of funny episodes they are eventually reunited and everybody is sent home happy.

The piece opens in the Forest of Gloom where discontent runs rampant. However the piece is anything but gloomy and the players immediately set out to prove the fact. There follows scenes of a street in Paris in 1918, a London bar scene, a delightful ballet, a Spanish scene, a Nursery in 1950, and a return to the Honeymoon Cottage where the lovers had the tiff which led to everything. Of course Miss Janis was the bright particular spot, and gave some splendid impressions of Mlle. Delysia, Ethel Levy, Nelson Keys, Lillian Lorraine, and other theatrical celebrities.

Her personality is surrounded by an excellent company, including the Palace Girls, who sing and dance to admirable effect. Stanley Lupino makes a droll King Discontent and also scores in several character songs. Julien Thayer reveals a sweet voice, while Arthur Margeston makes a likable hero in search of contentment. Of the women who play the principal roles, Lillian Coles, Yvonne Germaine, Rita Moir, and Carlito Ackryd stand out. Guy Grahame, an excrutiatingly funny "Tommy," Cynthia Cook, Georgia Carnes, Molly Molteno, Elsie Kay, Carrie Lyons, Olga Hicks, Dorothy Newton, Bertram D'Arcy J. Scott, and H. McCall are other bright spots in the comedy.

ROUMANIAN STAR IN PARIS

PARIS, France, Jan. 6.—Mme. Marc-Vici, a young Roumanian actress, made her debut on the French stage here in M. Galipaux's production of "L'Atlantide," by Pierre Benoit, directed by M. Durc. In connection with this play, there has been some dispute as to its legitimacy, inasmuch as it is claimed that the novel of which the play has been made was taken from Rider Haggard's "She."

NEW REANDEAN CO. FORMED

LONDON, Eng., Jan. 6.—A second "Reandean" corporation has been formed to take over Andre Charlot's lease on the Prince of Wales'. The first production under the new management will be "Hassan," a poetic drama by J. E. Flecker, with music by Frederick Delius. No date has been set for the production.

LANE'S CAR MAKES A HIT

LONDON, Eng., Jan. 5.—Lupino Lane, who returned recently from America, brought with him a miniature motor car, measuring four feet, which has created a furore among artists here. A mad rush has been made to secure like cars, but London manufacturers cannot provide any.

STAGE SOCIETY PUTS ON PLAY

LONDON, Eng., Jan. 6.—The Stage Society put on another of its programs at the Lyric, Hammersmith, last week, in which "O'Flaherty V. C.," by George Bernard Shaw, and "Forerunners," a three act tragedy by H. O. Meredith were the items.

REANDEAN GETS WELLS PLAY

LONDON, Eng., Jan. 6.—The Reandean company has acquired for production a new play by H. G. Wells and St. John Ervine. The piece is to be put on at the St. Martin's Theatre early this month. Rehearsals are now in progress.

NEW PROGRAM AT THE LITTLE

LONDON, Eng., Jan. 7.—A new bill of short items was produced at Jose G. Levy's Grand Guignol London Theatre, housed at the Little, last week. The program consisted of a revival of "What Did Her Husband Say?" by H. F. Maltby, a comedy farcelet, "A Man in Mary's Room," by Gladys Ungar, a preachment, with a comedy vein, on "Free Love," a tragedietta by Reginald Berkley entitled "At Eight O'Clock," a piece which is somewhat reminiscent of "Justice" by Galsworthy, "In Private Room Number 6," a tragedietta by Andre de Lorde and "The Tragedy of Mr. Punch," a comedietta showing the supposed hidden feelings of that famous marionnette, by Mr. Thorndyke and Reginald Arkell. Sybil Thorndyke, featured player of the company, scored another personal triumph by her capable interpretation of several divergent roles.

TEMPESTS RETURN FROM TOUR

SYDNEY, Australia, Jan. 5.—Marie Tempest and Graham Browne returned to Australia after a protracted tour through the Far East, with their world tour repertoire company, and are playing a farewell tour of Australia, prior to departing on a tour of South Africa. Their repertoire includes, "The Duke of Killikrankie," "The Marriage of Kitty," "Mrs. Dot," "Penelope," and Outcast." Wilfred Cotton is the business manager of the company.

"SECRETARY" REVIVED

LONDON, Eng., Jan. 8.—"The Dragon," closed its run at the Aldwych recently to make way for a revival of "The Private Secretary," a farce comedy that is an old favorite here. In the cast of the piece are Magill Martin, Denham Lewis, Jr., Fred Lewis, Leslie Barrie, Lytton Grey, Herbert Alexander, W. Ellythorne, F. Vincent, Eva Trezise, Nadine March, Bartha Northam, Dora Gregory. The piece will play two shows daily until further notice.

"BETROTHAL" DELAYED

LONDON, Eng., Jan. 5.—The production of "The Betrothal," a sequel to "The Bluebird," by Maurice Maeterlinck, has been delayed due to the inability of the producers, Grossmith and Laurilard, to secure a suitable house. Granville Barker is the director of the piece, which has in the cast Gladys Cooper, Winifred Emery, Stella Campbell, Bobby Andrews, Andrew Wenman, Fred Cremlin, Tom Heslewood, Nora Swinburne and Jane Grahame.

"SPANGLES" PRESENTED

LONDON, Jan. 1.—"Spangles," a new revue, was produced at the Empire, Bristol, December 24.

The cast includes George Clarke, Isabelle Dillon, Walter Newman, Josie Howard, Gerald Osborne, Ivy Dewey, Frank Major, Hilda Newson, Dolores and Picko, the Syncopated Jazz Five and Andree Claire.

"TEMPEST" TO PLAY AGAIN

LONDON, Eng., Jan. 7.—Miss Viola Tree, actress-producer-manager, will follow the run of "The Private Secretary" at the Aldwych with a revival of her production of "The Tempest." She will appear in the cast herself. She expects to open at the end of this month.

OLD POLICY REVERTED TO

LONDON, Eng., Jan. 5.—The Alexandra Theatre, Stoke Newington, has reverted to its old policy of playing musical concert parties, and novelties. Beginning Dec. 27th, "The Babes in the Wood" will be shown, matinees, daily, while at night, "The Versatiles" will entertain.

FRAZER GETS BRUSSELS HOTEL

LONDON, Jan. 5.—Dad Frazer, who is as well-known here in theatrical circles as he is in America, will establish a hotel in Brussels this Spring. Dad has given up his famous hotel in Philadelphia.

BURLESQUE

GALLAGHER ON CIRCUIT TRIP AS CENSOR

WILL INVESTIGATE PERSONALLY

George Gallagher, general manager of the American Burlesque Circuit, left New York, Monday, for a trip over the circuit. He headed for the West where he will look over both the shows and the houses.

There are some shows on the circuit that are not up to the standard set by the officials of the circuit early in the season and many complaints have been coming into the office and this is one of the reasons given for his departure.

Then again there are houses on the circuit that have fallen off in business recently that may have to be replaced next season and a personal investigation as to the cause of the falling off of this business is in progress and if a remedy can be found it will be taken care of.

Gallagher, before he returns, will no doubt try to fill in the three days to take the place of Schenectady which will close shortly.

NEW ACTS IN MACK SHOW

J. Herbert Mack has engaged the Three Jolly Bachelors for his "Maids of America" Company to replace the Brooklyn Comedy Four who close with the show in Albany next week.

He has also engaged Merrigan and Hawarth, a comedy sketch and dancing team, from vaudeville. Both acts will open in Boston the 24th.

LANING GIVES A PARTY

Arthur Laning, who is featured with Tom Sullivan's "Monte Carlo Girls," arranged a big New Year's party for his children, Arthur Buster, Jr., and Dorothy at his home in Brooklyn. It's the first New Year's their dad had been home, so all the children in the neighborhood were there.

LEONA FOX IS ILL

Owing to a severe attack of tonsilitis, Leona Fox, prima donna of the "Naughty, Naughty" company, was confined to her hotel all last week, while her company was at the Star, Brooklyn. Helen Goldman, her understudy, sang her numbers with excellent success.

HELEN GOLDMAN DIVORCED

Helen Bourie, whose stage name is Helen Goldman of the "Naughty, Naughty" company, was granted a divorce on November 2 at Fort Worth, Tex., from Jack Dribbs, the professional wrestler, on the grounds of non-support.

FREIDELL LOSES VOICE

Scotty Freidell, principal comedian of the "Victory Belles," lost his voice last week at the Majestic, Jersey City, and was unable to go in all his scenes. Ben Moore jumped in and played his part, doing it very well.

"BUD" WILLIAMSON CLOSES

Frank "Bud" Williamson closed with Joe Hurtig's "Big Wonder Show" in Baltimore. Hurtig is staging a big act called "Homeward Bound," in which he will feature Williamson for vaudeville. It will open shortly.

DOLLY MORRISEY ILL

WATERBURY, Conn., Jan. 8.—Dolly Morrisey has been out of the cast of the Jingle Jingle Company all week with an attack of pneumonia. She hopes to join the show next week at Miner's Bronx, in New York.

LEADERS FORCE ENCORES

There have been many complaints of late the way musical directors "force" encores for numbers, so much so that it is the intention of the burlesque officials to call a stop. It has gotten so that patrons of burlesque houses have grown so tired of this practice when a number does not get any applause and the musical director takes up an encore that a moan is often heard.

There isn't any reason why this practice should not be eliminated. It slows a show up and becomes very tiresome to the people, who pay their way in to see a show. If they don't want an encore why force it on them?

One of the reasons given by those who seem to know, is that the shows come along often with the same popular numbers week in and week out and the people hear them so often that they get tired of them.

If the show manager sees this why doesn't he give instructions to cut it out? That is one of the big successes of Bedini's; he will not allow an encore unless a number practically stops the show.

One of the big assets of a burlesque show is speed. Bedini solved it as well as a few others, why not all, as there is nothing that will bore one as much as a principal running out on the stage singing an encore for a number when it is not wanted.

This practice has been going on for years and it's about time the heads of both the Columbia and American Burlesque circuits take a hand and put a stop to it.

KAHN TO CONTRIBUTE TO CLUB

It was announced by President I. H. Herk of the Burlesque Club at its meeting last Sunday that B. F. Kahn will donate his gross receipts on January 27 to the building fund of the club.

This is the day that the Columbia Amusement Company and the American Burlesque Circuit have set aside to contribute the gross receipts of all shows and houses on their circuits to the fund.

Kahn has the Union Square Theatre, a burlesque stock house in New York, and is not affiliated in any way with either circuit.

Kahn is treasurer of the Burlesque Club and an enthusiastic worker for the club.

AL RAYCOB'S FATHER DEAD

BALTIMORE, Md., Jan. 7.—Henry A. Raycob died at his home here yesterday at the age of 74 years. He was well known in show business and was a prominent Mason. Mr. Raycob was the father of Al Raycob, a straight man who was with "Round the Town" last season.

VIC DAYTON RESTING

Vic Dayton left for her home in Minneapolis last Friday, where she will remain the rest of the Winter. She will rejoin her husband, Harry Steppe, when his show plays Chicago. Miss Dayton closed with the show on account of a nervous breakdown.

DE ALMA PROMOTED

Jeane De Alma, who has been on the main door of the Gayety, Brooklyn, the past three years, has been appointed superintendent of the Haymarket Theatre Building, Chicago, by Sam A. Scribner. He leaves for Chicago this week. He is an old time circus man.

EDITOR IN BURLESQUE

George E. Moreland, the baseball writer, now sporting editor of the Washington *Herald*, is to appear next season in burlesque, doing a monologue written around his experiences as a newspaper man. Allen Spencer Tenny is writing the act.

LEW HILTON SUED FOR $25,000

TINY HILSON BRINGS ACTION

Tiny Hilson, in private life Phoebe Rosenthal, wife of the manager of the "Girls from Happyland," which played at Hurtig and Seamon's Theatre last week, has instituted suit in the Supreme Court for $25,000, against Lewis Levy, who is billed as Lew Hilton, the leading comedian with the same show, charging him with defamation of character.

In the complaint filed by Hess and Kahn, her attorneys, Miss Hilson, who also appears in the show, alleges that Hilton has been casting reflections on her character. Her specific charge in the complaint is that Hilton made a damaging statement about her on December 20, at Waterbury, Conn.

As a result of the alleged statement, Mrs. Rosenthal alleges that she was subjected to the ill will of friends and relatives.

Lew Hilton is now working in vaudeville with Ned (Clothes) Norton.

ACTORS BANQUETED

SAN FRANCISCO, Jan. 3.—Actors banqueted at Loew's Casino and Hippodrome Theatres. On both stages a Christmas feast was given to all the staff and actors on the bills. Sam Harris of Ackerman and Harris had a busy time acting as toastmaster at both feasts, which kept him on the jump between both the houses. Every employee received a week's wages as a Christmas present, according to Harris.

AM. SHOWS OUT OF SCHENECTADY

SCHENECTADY, N. Y., Jan. 10.—The American Circuit shows will discontinue playing this city after the week of Jan. 24, as the Miles Theatre is to be remodeled. Jack Reid's "Record Breakers" will be the last show to play here. The circuit will fill in these three days somewhere else.

"BEAUTY REVUE" IS 100%

I. H. Herk, president of the American Burlesque Circuit, announced last Saturday that the "Beauty Revue" company were 100 per cent in joining the Actors' Fund. Jimmy Cooper became a life member.

SEED GETS A LOVING CUP

A large theatre party was tendered Dave Seed by the Huron Club at the Empire, Brooklyn, last week. A loving cup was presented to Seed. It's the first time in five years he has played his home city.

MARIE ABBOTT CLOSES

Marie Abbott, prima donna of the "Kewpie Dolls," closed with that show in Buffalo last Saturday. She returned to New York and expects to go with a musical show shortly.

SENNA REPLACES HILTON

Tom Senna of the team of Senna and Weber has taken Lew Hilton's place with the "Girls from Happyland." He is doing tramp.

HARRY KILBY CLOSES

Harry Kilby, who has been doing characters with Stone and Pillard Show, has closed with that show.

Burlesque News Continued on Page 27

"THE SOCIAL MAIDS" AT THE COLUMBIA LIVELY AND AMUSING

"The Social Maids," featuring George Niblo and Helen Spencer, are at the Columbia this week. This is the first time these clever performers have been at this house as features and they are a decided success. The program states that the book is by Sam Morris, but if our recollection serves us correctly the first part is the old Stone and Pillard show we saw here a few years ago and last season on the American Circuit. True, it has been changed in a few places, but in very few. It has been all dressed up and is a really beautiful offering. The last part is new, however.

The whole show contains the elements that make up a lively and amusing performance. The stage equipment is of high order and the costumes present a variety of color and fanciful designs. The electrical effects have been carefully arranged.

George Niblo and Johnny O'Donnell handle the principal comedy as "bums," the latter using the cleaner make-up of the two.

Niblo, one of the best dancers on the burlesque stage, was never better than he was Monday afternoon. Dancing is not all he does well, as he was funny, too. Niblo might be called a real dancing comedian, as he has true humor and can take bumps, too. He went over big at this Broadway house.

O'Donnell has improved a lot since we saw him last season and he scored a hit. He too, is funny and no mean hoofer, running a close second to the featured comedian. These boys do wonderful team work and are two of the fastest comedians we have seen here in some time.

Miss Spencer, looking unusually pretty in beautiful dresses that become her style of beauty, peps things up with a program of songs that pleased. Miss Spencer won favor with her dancing, which easily made her stand out with the best we have seen so far here. She is attractive looking and has a form that is worth seeing. She looks fine in tights.

Elinore Wilson, the prima donna, is possessed of a remarkably fine voice and offers good songs. She was handicapped somewhat with a cold, but managed to get good results with her numbers. She has gowns that are stunning in design and colors. Miss Wilson is a good looking woman, has a pretty figure and fine stage presence. She reads lines well.

William Wainwright does a Count and portrays the character excellently. He is aggressive and his dialect is good. He does not overdo the part. His wardrobe is neat.

Ralph Rockaway's a fine talking straight man, and gave a fine account of himself.

Joe Mack is doing a Dutch comedy part, using a large putty nose. His dialect is good and is sort of a human punching bag in the first part of the show for Niblo.

Anna O'Donnell, an ingenue soubrette, did nicely in her numbers, and dances cleverly. This young lady is seen to better advantage now than last season. She displays a pretty wardrobe and works dandy.

Mabel Blake, a shapely young lady and pretty, pleased in her numbers and with her dancing. She, too, offered dresses in good taste. She and Miss O'Donnell worked together in most of their numbers.

The show ran rather slow until Niblo and O'Donnell came on and they started things off in a lively fashion, with their dancing specialty; the house couldn't seem to get enough of them. Another dancing specialty followed right on top of this, given by Niblo, O'Donnell and Miss Spencer, that just cleaned up.

Niblo, O'Donnell and the Misses O'Donnell and Blake pleased singing "Sipping Cider" and with their dancing. It is a catchy bit and they do it well.

The "drill" bit was offered by Niblo, O'Donnell and Rockaway and this scene really started the comedy of the show. The two comedians worked hard and were particularly funny and the scene went over big.

In a comedy talking scene in one, Niblo, O'Donnell, Rockaway and Miss Spencer were very amusing.

The "dancing" bit was worked up to a fine comedy scene by Niblo, O'Donnell and Miss Wilson. The "flirtation" bit was another good laughing hit as given by Niblo, O'Donnell, Rockaway, Miss Spencer and several chorus girls.

A banjo act not on the program evidently aded for this week of two men went over nicely in one.

One of the song hits of the show, sung by Rockaway, assisted by the chorus, called "My Lady of the Lamp," went over big. The girls were beautifully costumed in this number, dresses of novel design and of a lamp effect. It's one of the handsomest sets of costumes we have seen so far. The music is bright and catchy in this number and is a hit.

Miss Blake's Scotch dancing specialty

(*Continued on page 27*)

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STOCK'S OPPORTUNITY

The time has arrived when the producer and manager of the traveling show must of necessity look about for some other means whereby he can make a livelihood, if he is to continue in the show business, for conditions on the road have reached a point where the operation of a traveling production with any hopes of a profit is practically out of the question.

Conditions in the show business, particularly in the west and south, are such that the road show is practically a thing of the past. People are anxious to patronize the theatre but the abnormal expense of railroad travel combined with increased salaries of cast, stage hands, electricians and others have reached a point where only the strongest attractions are able to withstand the strain.

Unsettled business conditions throughout the country are also having a disastrous effect upon the traveling companies, dozens of which, that under normal conditions would be big money earners, are closing weekly. Instances of managers standing up under the losses in the hopes that road conditions will improve are too common to need mention.

The only logical solution to the present problem is the stock company, which on account of the big interest in pictures, combined with the desire of a prosperous laboring class to witness nothing but the best and most expensive shows, has been slowly disappearing from the field of amusement.

The suddenly acquired wealth of the wage earners has disappeared and the process of business reconstruction is now on. During this period no better way of furnishing entertainment at a reasonable price for the public exists than by means of the stock company.

There are hundreds of towns and cities in the United States that have never had a stock company and when they find themselves deprived of an opportunity to hear the spoken drama, will drift into the picture houses and become lost forever to the traveling show manager. It is a well known fact that hundreds of people have given up attending the plays in their homes, spending their leisure hours at the picture houses and waiting until they are able to visit the nearest city to witness the dramatic and musical productions. These people must be won back to their home theatres.

The average stock company today is a remarkable institution. It presents the best of plays carefully gathered from the list of New York's big successes. The players are selected for their versatility as well as their ability and the large majority of stock productions of plays suffer nothing by comparison with the original New York showing.

The year 1920 has showed plainly what the traveling show producer can hope for during the next ten or twelve months, when the business conditions of the country may be righted and may also become worse.

During this reconstruction period the only means whereby the producer and manager of road shows can protect his business interests for the future and incidentally make a profit while he is waiting for new and better conditions is by means of the stock company for which hundreds of towns and small cities are anxiously waiting.

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TWENTY-FIVE YEARS AGO

Odette Tyler was with "The Gay Parisians" Co.

Florrie West was playing three halls in London, Eng.

"Just Tell Them That You Saw Me" was sung by Will Windom, Carrie Scott, John Russell, Joe B. Maxwell and many other prominent vocalists.

Irene Franklin was with "The Prodigal Father" Co.

Minnie McEvoy and The McCoy Sisters played at Austin and Stone's Museum, Boston, along with Dick Sands, Three Webb Sisters, and Brandon and Regini.

George Broadhurst's play, "The Speculator," was presented at Albany, with Thomas O. Seabrooke, Arthur Forrest and Jeanette Lowrie among those in the cast.

"The Benefit of the Doubt" was presented at the Lyceum, New York, with Herbert Kelcey, W. J. LeMoyne, Isabel Irving, Elizabeth Tyree and F. Gottschalk in the cast.

"Gentleman Joe" was produced at the Fifth Avenue Theater, New York.

Harry Hastings was manager of Lawrence Weber's "Olympia" company, which included Letta Meredith, Leclair and Leslie. Thomas and Quinn, and Mabel Russell.

Answers to Queries

Hipp.—Wm. Voegtlin, scenic artist, died at Boston, May 30, 1892.

D. H. F.—Minnie Seligmann was the wife of R. L. Cutting, Jr.

M. O. N.—Col. W. E. Sinn died at Pittsfield, Mass., August 9, 1899.

F. K. L.—Grace Kimball and E. H. Southern appeared together in "Sheridan" in 1893.

G. H. L.—Bettina Girard was with "In Old Kentucky" at the Academy of Music, New York, in 1893.

F. A. N.—"Peaceful Valley" was produced as a drama at Daly's, New York, on October 9, 1893.

Broadway—"The Mulligans" was a series of plays presented by Edward Harrigan as Dan Mulligan.

E. K. T.—Sam J. Curtis, Al Shean, A. F. Williams and E. C. Mack, were the Manhattan Comedy Four.

G. H. J.—Young Griffo and Kid Lavigne fought a draw at Maspeth, L. I., in 20 rounds, October 7, 1895.

A. L. M.—It was Daniel O'Leary who beat E. P. Weston in a 500-mile walking match at Chicago in 1875.

M. A. S. S.—Doc. Lothrop opened the Howard Atleneum, Boston, with continuous shows, on May 15, 1893.

Irving—Agnes Sorma made her first American appearance at the Irving Place Theatre, New York, in "The Doll House," April 18, 1897.

Celt—"True Irish Hearts" was produced by Dan McCarthy. He died in New York, January 15, 1899.

H. M. B.—"The Tough Doll," a rough dancing act, was originally produced by The Whirlwind De Foreests in 1896.

O. J. H.—Sybil Sanderson made her American debut at the Metropolitan Opera House in "Manon" on January 14, 1895.

W. E. R.—Reginald De Koven and Harry B. Smith wrote "Rob Roy," which was originally produced at Detroit, Mich., October 1, 1894.

D. E. R.—Madame Pilar Morin appeared in the pantomime "Orange Blossoms," at Doris' Gaiety Theatre, New York, April 6, 1896.

W. A. D.—Jack Dempsey, "The Nonpareil," the former champion middleweight boxer, died of consumption November 1, 1895, at Portland, Oregon.

S. A. G.—The party you refer to as "The Song Factory," was Geo. F. McCann. He was an agent and died at Buffalo, N. Y., March 20, 1899.

J. H. K.—James T. Powers is living. He starred for a time in "A Straight Tip." He appeared first as a variety performer in 1878 at Long Branch, N. J.

F. G. H.—The Knickerbocker Theatre, New York, was formerly known as Abbey's Theatre. It was opened under its present name on September 14, 1896.

X. Y. Z.—"The Fencing Master" was a comic opera by Reginald De Koven and Harry B. Smith, produced by J. M. Hill, with Marie Tempest in the leading role.

D. F. G.—A. H. Sheldon managed the Third Avenue Theatre in New York in 1899. George A. Kingsbury, the American Theatre and W. D. Mann, the Herald Square.

A. B. M.—The most popular leading women of the season of 1897 were Mary Mannering, Maude Hoffman, Katherine Grey, Maxine Elliott, Virginia Harned, Julia Arthur and Maude Adams.

V. B. N.—"Sherlock Holmes" was produced by Wm. H. Gillette, at the Star Theatre, Buffalo, N. Y., October 23, 1899. The first time in New York was at the Garrick Theatre on November 6, 1899.

Ring—The Queensbury rules for Boxing provide for a 24-ft. ring, no hugging or wrestling; three minute rounds and one minute intervals; ten seconds allowed for a man down, to rise unassisted. A man on one knee is considered down, and if struck is entitled to the stakes.

C. V.—The Charles Frohman offices were located at 1127 Broadway, New York, until January 1, 1893, when they were removed to the Empire Theatre Building. At the time the Frohman Attractions included "Shenandoah," "Aristocracy," "The Lost Paradise," and John Drew in "The Masked Ball."

CHICAGO OPERA CO. OPENS JAN. 24

The Chicago Opera Co. wil open here January 24th with "Norma," with Mme. Rosa Raisa in the title role; the following evening Mary Garden and Lucien Muratore will be heard in "Monna Vanna." In sucession performances will include "Le Chemineau," "The Jewels of Madonna," "Jacquerie," and on the first Saturday matinee, "Carmen" will be given with Miss Garden and Muratore.

The executive and mechanical department of the Opera Co. has arrived in New York to get everything in readiness at the Manhattan Opera House for the season of occupancy which will embrace the singing of thirty operas.

REHEARSING PARIS SUCCESS

The Shuberts placed in rehearsal this week, the London and Paris success, "In the Night Watch," a drama adapted by Michael Morton. Frederick Stanhope is directing the staging.

Rialto Rattles

WE ASK YOU

If Howard Green played the game could he beat Milton Hockey?

FOR AWHILE ANYWAY

Belle Baker will no doubt have a lot of practice singing "I Love You."

THANKS

Willie Cohan, with the "Girl de Looks," mentioned the CLIPPER at every performance at the Columbia last week.

MORNING, NOON AND NIGHT

Marriages are made in Heaven but berths are made in sleeping cars. (Somehow that doesn't sound exactly original.)

A MAN OF MANY TITLES

Did the bearded gentleman with all the aliases visit you? If so, was the name on the card, Kris Kringle, Santa Claus or St. Nicholas?

IT'S A SAFE BET—

That Walter Kelly likes the Crotona Theatre about as much as he does Lincoln, Nebraska. "Small time and always will be," says Kelly.

IN THE WRONG PEW!

So a pastor in Chicago didn't like Mary Garden in "Aphrodite," and another came to grief as a result of "The Temptations of Eve," well, we can't please 'em all!

UNVOLSTEADIAN

Alas, the times have ceased to be
As in the days gone bye,
For now, instead of comin' through—
It's goin' *to* the Rye.

NOT THE SAME LILLIAN

The phone rang in Lillian Bradley's office the other day and a voice at the other end of the phone asked, "Is this Lillian?" "Yes," sweetly responded Miss Bradley, "what is it?"

"I just wanted to know," said a man's voice, "which year it was that you were with Weber and Fields?"

TOOK HIS CHOICE

Years ago when managers found it hard to get some acts to play three a day, they used to offer more money as an inducement. George Thatcher once received a wire, which read, "will give you sixty dollars for two shows or eighty dollars for three."

Thatcher immediately wired back, "Will take three shows, Monday, Thursday and Saturday."

NEVER HEARD OF HIM

The following story is told of the late Joseph Jefferson, who prior to his death some years ago was the respected dean of his profession.

He was appearing at a benefit and making the address of the evening. On the bill were a couple of "soubrettes." One was in the dressing room and the other had gone out on the steps to listen when the following conversation took place.

"Who's on, Mame?" "I don't know, some old guy doin' a monologue—he's been out there ten minutes and he aint got a laugh yet."

STONE REVUE IN HOSPITALS

Fred Stone is to continue his tour of hospitals with his Punch and Judy Revue which met with such success among children in hospitals last week. During the week he gave at least one show every day except Wednesday and Saturday in hospitals for children on Long Island. His outfit consists of a full set of figures, of a folding booth and small motion picture machine. For the coming week he will be assisted by his daughter, Dorothy Stone.

"ENTER MADAME" GOT $23,342

"Enter Madame" played to a gross of $23,342.50 last week at the Fulton Theatre, the twentieth week of its run.

MELODY LANE

MUSIC SALES IMPROVE BUT HIGH PRICE LIMITS QUANTITIES

Music Men Agree That Retail Price of Songs Is Too High and That It Is Hurting Sales But Cannot Agree on New Sale Figures

The sales of sheet music since the days when the first publisher of popular tunes opened up in the United States, have always taken a decided brace immediately following the holiday season. Christmas and the week of holidays between the day and New Year's never meant much to the seller of music, but immediately with the beginning of the New Year sales jumped.

The publisher with a hit or two in his catalogue was rushed with orders and those without the big outstanding hit but with good sellers experienced a most prosperous period.

With the beginning of this year publishers have felt a decided improvement in business but not to the extent experienced in previous years. While song sales are constantly improving the quantity of music handled does not begin to compare with that of even a year ago.

Twelve months ago the Woolworths were retailing a vast amount of music. Today they are not, due to the fact that insofar as popular hits are concerned they do not have them to sell. The publishers due to the increased production cost have not been able to produce music at a price which will permit them to sell at the Woolworth rate and the result has been that song hits are retailing at from thirty cents per copy up to fifty. They naturally are handled in other stores than the Woolworths which has a ten cent top price and while the orders from these stores are good they do not compare with the quantity which in the past could be handled by the big ten cent syndicate.

All of which is causing the publishers to stop and wonder if some way can not be found whereby music in the old time quantities can be handled. In considering the situation, the publishers almost without exception state that in view of the drop in prices on almost all other articles of merchandise, music is held at too high a retail price, considering present conditions.

The music men are endeavoring to find some retail price which will suit the music buying public and at the same time allow a fair profit to be made by both retailer and publisher.

Ten cents they say is entirely out of the question, thirty-five is too high, and the figure between the two which will prove acceptable is hard to discover.

A few state that fifteen cents is the right figure but that is questioned by many who say that if that figure is determined upon it will be a simple matter for any of the ten cent syndicates to buy the hits at the wholesale rate and sell them at ten cents. If a loss is registered thereby, it can be easily made up by the sale of other numbers which cost but a few cents.

Others are positive that twenty-five cents is the right figure. The twenty-five cent piece is in these days a common piece of currency and due to the general rise of all sorts of merchandise a number of years ago, it is not looked upon as at all excessive when used for the purchase of a meritorious musical publication.

Whether this is the correct figure or not only an experiment can tell but it is freely admitted that the music men must make some price move before music conditions will right themselves. Merchants in other lines of business have for months been stating that the public was on a "buying strike." If this be true, something must be done to break it. Retailers of clothes, shoes, and other necessities are slashing prices to pieces in an effort to restore conditions to their normal state and while this may fail to accomplish the result, it certainly is up to the music men to make some concerted effort toward bettering music conditions.

The matter is to be taken up by the M. P. P. A

FOX CARRIES STOCK IN N. Y.

In order to supply the increasing demand for their publications in New York City and in the East, the Sam Fox Publishing Company now carries a complete stock of its music and books at its New York salesrooms in the Cecelia Building, 158-160 West 45th Street, just one door east of Broadway. This location is a very convenient one for music dealers in greater New York as it is right in the heart of the music publishing business and is easily accessible from all parts of the city. The artistic studios of this concern have been the subject of much favorable comment among the musical fraternity.

MILLS HAS THREE SELLERS

"Cuban Moon," "Sweet Mama (Papa's Getting Mad)" and "Mazie" are the names of three unusually successful fox trots published by Jack Mills, Inc., 152 West 45th St., New York, but Jack Mills, head of the firm bearing his name, states that these songs are but a ripple on what promises to be an ocean of song hits during the year of 1921.

"MAKE BELIEVE" RELEASED

"Make Believe," a new novelty number by Benny Davis and Jack Shilkret, has just been released by the Maurice Richmond Music Co. The number is melodious, has a bright and clever lyric and is being successfully featured by scores of singers.

JAZZ TUNES TO DIE

CHICAGO, Ill., Jan. 9.—"Jazz will die out within five years. The people will not allow it to remain," said C. H. Miller, director of music in the schools of Rochester, N. Y., at a meeting of the Music Teachers' National Association at the Hotel La Salle on Friday. C. H. Congdon, formerly director of music in the schools of St. Paul thinks differently. "The people must have music to express their various moods and jazz music does this—sometimes. For there is both good and bad jazz music."

"STRUT" ON PHONOGRAPHS

"Strut Miss Lizzie," the novelty fox trot song written by Creamer and Layton has already had a lucky break, on the mechanicals, in view of the fact that it is now scheduled for recording and cutting on not less than seven various records and rolls, including the Edison, Emerson, Pathe, Vocalion, Okey, Standard and Melodee rolls.

FEIST SONG SCORES HIT

"Feather Your Nest," the new Leo Feist song, is scoring a hit of decided proportions in both vaudeville and musical comedy. The number of vaudeville singers that are using it is exceptionally large and in the musical shows commencing with Fred Stone's "Tip Top" at the Globe, scores of the big successful shows are featuring it.

SETTLEMENT STRIKES SNAG

The proposed settlement of the Plaza Music Co. with its various music publisher creditors has, although reported as having been adjusted, struck a snag.

The Plaza Co. made an offer to pay forty per cent of its outstanding debts to the music men upon a basis of twenty per cent cash and twenty per cent in the form of notes.

While a number of the publishers expressed their willingness to accept this settlement several of the big firms, among which are some of the largest creditors, have not accepted.

One of the reasons for the Plaza Co.'s financial predicament is due to the fact that it backed a number of music publishing firms and in so doing lost considerable money. This fact has figured to a considerable extent in the decision of several of the publishers who have not accepted the forty per cent offer.

EDWARDS QUITS MUSIC GAME

Ben Edwards, who for the past fifteen years has held positions in the professional departments of practically all of the big music publishing houses, has quit the music game. Edwards is now a vaudeville agent and is connected with the Abe Feinberg office.

HARRIS RELEASES NEW ONE

"Roaming," a new song by Charley Straight, the Imperial Roll Co. recorder, has recently been released by Chas. K. Harris. The number is being featured by many vaudeville singers as well as by scores of the well known orchestra leaders.

LEAHY REPLACES HEINZMAN

Tommy Leahy, formerly with the Fred Fisher Music Company, has resigned and has accepted the position of professional manager of the Broadway Music Company, replacing John Heinzman, who was taken quite ill and retired.

POWERS GOING TO COAST

Dick Powers, Eastern manager for Sherman Clay & Company, will leave on January 15, for a trip to the coast on business. He goes to attend an important conference. He will be gone for about a month.

FEIST GETS "BLUE LAW" SONG

Leo Feist has a new number, which made its appearance this week. It is a comedy novelty on the new blue laws, written by Al Piantadosi and Bert Walton, entitled "You Can't Do It, You Won't Do It."

HARDING ASSISTING LEWIN

Bob Harding, formerly salesman for T. B. Harms and Company, is now assistant to Leo Lewin of the Band and orchestra department of Waterson, Berlin and Snyder.

E. C. MILLS IN CHICAGO

E. C. Mills, chairman of the executive board of the Music Publishers' Protective Association, is in Chicago on business. He is expected back some time this week.

FINCH LEAVES FORSTER

Dick Finch, formerly with the New York office of Forster, is no longer connected with that firm, having joined Waterson, Berlin & Snyder.

ANOTHER FOX TROT SONG READY

A new Fox Trot entitled "Come Back to Carolina," has just been composed by Eddie Edwards and Bennie Reisman, two Atlantic City boys.

COOPER SCORES WITH NEW SONG

Harry Cooper, this week at the Hamilton Theatre, is scoring a big success singing the new Remick song, "Now I Lay Me Down to Sleep."

WOOLWORTH LEFT $27,000,000

The net value of the estate of the late F. W. Woolworth, who died last April at his home in Glen Cove, L. I., was placed at $27,205,283.86, with debts and administration costs came to $3,585,720.70. The entire estate, by the terms of the will dated July 31, 1889, is left to the widow, Mrs. Jennie Woolworth. A tax of $1,084,761.35 must be paid to the State, while the commissions of the executors amount to $898,080.11.

More than $25,000,000 of the estate consists of holdings in the F. W. Woolworth Company and the Broadway-Park Place Company.

Mr. Woolworth owned stocks in eleven railroads which had a total valuation of about $100,000. His chief holdings were:

107,164 shares common of the F. W. Woolworth Company, $13,181,172.

18,975 shares, preferred, F. W. Woolworth Company, $2,201,100.

945 shares, Woolworth Safe Deposit Company, $165,373.

59,995 shares, common, Broadway-Park Place Company, $4,859,595.

56,305 shares, preferred, Broadway-Park Place Company, $5,630,500.

1,794 shares, Irving National Bank, and 895 shares of the Irving Trust Company, the latter with a par value of $345 a share, the total value of these stocks being $618,930.

Mr. Woolworth had on deposit in banks, $155,834.41.

The Woolworth Enterprises at one time were the largest retail music dispensers in the world, for when hits sold for ten cents, they could easily dispose of 1,000,000 copies of a hit.

SONG HITS IN PASSING SHOW

For the first time in their career, the Howard Brothers (Willie and Gene) are featured as joint stars in a cast of funmakers at the Winter Garden, New York, where the Shuberts have just produced "The Passing Show of 1921." All accounts agree that this production is the best, most entertaining and most colorful of all its many predecessors. The fun is largely due to the work of the Howard Brothers, whose singing and comedy work stand unrivalled. Two of the song hits in the production fall to them, and both are published by M. Witmark & Sons. One, which is sung by Willie Howard, is "Becky from Babylon," a most amusing comedy song and the other is "The Sweetest Melody," sung by both stars, and found to be one of the catchiest and most effective songs of its type ever written.

SOLOMON QUITS THE ENTERPRISE

Maurice Solomon, who for over fifteen years was connected with the Enterprise Music Supply Co., resigned last week. Soloman, who on account of his long association and friendship with the late Col. A. H. Goetting, owner of the business, stated that he had been told he was to be substantially remembered in the Goetting will, discovered to his surprise when the instrument was read, that his name was not mentioned.

DAWNS CALLED TO NEW YORK

Al. Dawns, formerly with the Buffalo office of the Waterson, Berlin & Snyder house, has been transferred to the New York office.

WOHLMAN WITH THE BDWY.

Dave Wohlman, formerly with Irving Berlin, Inc., is now a member of the Broadway Music Corporation professional staff.

NEW USE FOR PHONOGRAPH

A new use for the phonograph is the teaching of parrots to talk. The machine is charged with the desired sentence, placed near the bird's cage and set working.

CHANDLER LEAVES STASNY

Billy Chandler has severed connections with Stasny and Co., and is now professional manager for Goodman and Rose.

ABOUT YOU! AND YOU!! AND YOU!!!

Cook and Fields split their vaudeville act recently.

Frankie Farrell is to play **Leigh Le Lacey's** part.

Jan Kubelik has entirely recovered from his recent illness.

Dorothy Mae Shaefer has been added to the cast of "The Rose Girl."

Edgar and **Wardell** open next week at the Alhambra in Philadelphia.

Julian Eltinge opens for a tour on the Orpheum time at Kansas City, February 13.

Lohse and **Sterling** have been booked to play Keith's Orpheum in Brooklyn next week.

Harry La Pearl played the Orpheum, St. Louis last week and has the circuit to follow.

John McCormack, the Irish tenor, will sing at Monte Carlo in February and March.

Herman A. Leonard has been appointed director of publicity for the Mark Strand Theatre.

James B. Carson and company have been booked to headline the Fox circuit by **Abe Feinberg.**

Bernice Spear, toe-dancer, will close with the "Japanese Revue" in vaudeville on Saturday.

Palo and **Palet** are booked solid till July 11, when they appear at the Palace, New York.

Joseph R. Garry has been engaged by **John Golden** for the Three Wise Fools Company.

Fred Ferdinand has opened a tour of the Fox time with his whistling, singing and talking act.

Tom Rooney left last week for Boston, having been called through the illness of his mother.

Morley and **Mack**, a new sister team, will open in vaudeville during the last half of this week.

Kibel and **Kane** open on the Loew time next week and have the entire route booked solid.

Truman Stanley is being featured with "Little Cinderella," and headlining over the Pan time.

Davis and McCoy are booked solid for 1921; they are under the direction of **Kramer and Levy.**

The Clifford Wayne Trio have had a route arranged over the Keith time by **Rose and Curtis.**

Lucille and **Cockie** are playing through the south with their talking, singing and comedy bird act.

James C. Morton will shortly be seen in a new musical comedy on Broadway entitled "Peggy."

Valeska Surratt opens in Jack Lait's "Scarlet" on the Orpheum time at St. Paul, January 9.

Jack Polk is booked for the Rialto in Chicago next week and has Miller's in Milwaukee to follow.

Jack Duffy and Company replaced **Johnny Jones** and **Marion Greenee** at the Royal this week.

Nan Webster will undergo an operation for adenoids on Wednesday at the N. V. A., where she is living.

Mullen and Francis have been routed over the Orpheum circuit in their sketch "I Get What's Left."

Pat Rooney's show will be called "The Love Birds" instead of "Oh, Pat," the name originally chosen.

Marjorie Sweetser is playing an indefinite engagement at Healy's Boston, placed by Harry Walker.

Billie Shaw, the dancer, returned to New York last week after spending two weeks with the folks in St. Paul.

George and **Nellie Fosto** played Keith's Jersey City the first half of this week for a showing on their new act.

Henry Clark's Hawaiians completed a tour of the Pantages time last week. They will open in New York this week.

Susan Tompkins, formerly solo violinist with Sousa's Band, is now in vaudeville under the direction of **Frank Evans.**

Saul Abraham has been appointed general manager of the Bohemians, Inc., producers of the Greenwich Village Follies.

Charles Purcell, May Boley and **Marcella** and **Beatrice Swanson** are in the cast of "The Rose Girl," which is now in rehearsal.

Rachael Barton Butler, who in private life is Mrs. Boyd Agin, a playwright, who died November 24, left an estate of $6,000.

Jeanette Childs finished her Orpheum tour and is now playing in Keith southern time under the direction of **Norman Jefferies.**

Harry Hayden and Co. in "The Love Game" are now touring the Orpheum circuit; the route was arranged for by **M. S. Bentham.**

Diane Oste, a member of **Julian Eltinge's** company, was married last month to **Eric C. Winston**, a non-professional of New York City.

Harry Drausch, a cabaret performer, was sentenced to five years in jail in Milwaukee recently for having stolen a diamond ring.

Gene and **Tommy Baldwin** were placed with the Bob Hunt Revue by **Harry Walker** and opened at Amsterdam, N. Y., last week.

Margaret O'Loughlin, formerly with Famous Players-Lasky, has left films and is now in New York preparing to go into production here.

George Arliss is to begin a New York engagement shortly in **William Archer's** "The Green Goddess," produced by **Winthrop Ames.**

Harry Holman and Co. are booked solid on the road till June 6, when they come back for return engagements in the New York houses.

Morris Gest has arranged to move the production of "Mecca" from New York to Chicago, via the New York Central, at a cost of $11,000.

The **Great Leon** is in town after having completed his tour over the Pan time and will open shortly on the Keith time around Boston the 24th.

Silas B. Fiskind, formerly of the dramatic department of the *Tribune*, has been engaged as press representative for **Arthur Hopkins.**

Singer's Midgets have been booked to open the new Orpheum Theatre in New Orleans which is expected to be in readiness February 7.

Andreas de Segurola, who was formerly a basso at the Metropolitan Opera House, is now manager of the national gambling house at Havana.

Zambouni and **O'Hanlon** have been engaged for "The Midnight Rounders of 1921," which opens at the Century Theatre in two weeks.

May Irwin was made an offer to appear in the new Winter Garden show, and asked to name her own salary, but the comedienne refused.

Arthur B. Reeve, author of the **Craig Kennedy** stories, is foreman of the Federal Grand Jury sworn in by Judge Chatfield in Brooklyn last week.

Edna Dreon, who does "A Vaudeville Seance," has been routed over the **Keith** circuit. She will open her tour at **Keith's** 81st Street on January 17.

Jeanne Eagels has been engaged to play the leading feminine role in the new drama, "In the Night Watch," which is to appear soon at the Century.

Dorothy Arville, an actress, has offered a reward of $500 for the return of a diamond-studded pendant, worth $2,500, which she lost on New Year's Eve.

Flynn and **Howard** open January 24 on the Sablotsky McQuirk time in Philadelhia and have ten weeks to follow under the direction of **Tom Rooney.**

Hayes and **Hayes** are playing an engagement at Healy's, Boston; they were originally booked for two weeks, but had the time extended indefinitely.

Zaza Erhick and **Adele Yost**, the dance team with **Jos. E. Howard's** "Chin Toy," spent last week in New York, visiting their folks, as the act was laying off.

Gardner James is playing the juvenile role in a new **D. W. Griffith** production, now in course of construction, under **Griffith's** personal management.

Cordelia MacDonald, who joined the cast of "Three Live Ghosts," at the Nora Bayes Theatre last week, made her last Broadway appearance in "La La Lucille."

Jane Dillon, the clever protean artist, will shortly play a route over the Keith time with **Al Racklin** and **Charles Douglas** assisting; **Bill Lykens** arranged the time.

Leigh Le Lacey, who had originally intended playing with **Arthur Williams** and **Tommy Mullens** in "Scrambled Finance," has accepted a part in a suffragette act.

Cook and Hamilton just arrived from the west where they finished a route for the W. V. M. A. and will open January 17 on the Poli time with a route to follow.

Joseph Schwarz, the Russian baritone, was guest of honor at a dinner given to him at the home of **Otto H. Kahn**, the banker, on Sunday, January 2, at **Kahn's** home.

William Gillette will appear in vaudeville next month under the direction of **Anne Irish** in a comedy written by himself, the title for which has not yet been selected.

Phil Baker and **Aileen Stanley** have started a new bit together at the close of **Baker's** act on the Fox time, where they have been booked for return engagements together.

Griff had a route offered on the Sun time by **Eddie Fredriks**, New York manager for **Jack Fox**, but at the last minute decided not to accept and will leave for London shortly.

Jack Wilbur and the **Spencer Girls**, formerly known with one of the girls under the team name of **Wilbur and Harrington** are playing with the new act around Chicago.

Long Tack Sam is playing **Henderson's** and Elizabeth this week and after two weeks on the road, returns to New York to play the Alhambra, Bushwick, **81st** Street and Hamilton.

Fred Bradbury, of **La Mond and Bradbury**, has recovered from several weeks' illness with typhoid, at his home in Mohegan Lake, New York, and returned to town early this week.

Nan Webster, thirteen-year-old "**sweetheart of the N. V. A**," as she is known, is recovering from an operation for the removal of adenoids and tonsils, performed last Wednesday.

Allen Spencer Tenney is writing new acts for the following, **Catherine Roth**, a new sketch, **Dolly Dumplings**, a new monologue, and a new novelty act for **Ritchie Renard** and **Pal.**

Diana Bonner, formerly of the Chicago Grand Opera Company, just arrived in New York after a tour of the Pantages time; she reopens on the same time at Cleveland in four weks.

Norman Theiss, who is appearing on the Orpheum time in the "Spirit of Mardi Gras," bought a ranch at Los Angeles and after his present route expires, will return there with his wife.

Fritz Leiber, appearing at the Lexington Theatre in Shakespearean plays, will appear this afternoon in "Hamlet," tonight in "The Merchant of Venice" and tomorrow night in "Macbeth."

Williams and **Wolfus**, who opened with their new act, "From Soup to Nuts," on the Orpheum circuit at St. Louis last week, have been booked solid until 1922 through Harry Fitzgerald.

Vokes and Don sail for England May 29, opening at the Hippodrome, Southampton June 6, and are routed solid until December 24, 1921, when they sail for America, via Cherbourg.

John Drew, Laurette Taylor, Fred Stone, Frank Bacon and **Mrs. Whiffen** were among those who greeted **Francis Wilson** and **De Wolf Hopper** in the revival of "Erminie" at the Park Theatre on Monday night.

Gaston Palmer was offered time by **Harry Burton** but was unable to accept due to the fact that he is booked solid over the Moss and Stoll time until 1922. Palmer was one of the original **Perriscoffis.**

Fred Stone, whose company in "Tip-Top," playing at the Globe, has formed a skating club, which meets at one of the uptown rinks Thursday nights, has issued a challenge to **Joe Jackson** for the actors' skating championship.

Bertram Harrison is recovering from an operation he underwent a few days ago at St. Luke's Hospital and expects within a short time to take charge of the rehearsals of "Come Up in the Haymow," which A. H. Woods is to produce.

Little Madge Evans, who plays the part of Heidi in S. L. Rothapfel's Yuletide program at the Capitol Theatre this week, held a reception yesterday for all the children who visited the theatre. The young star will entertain in the mezzanine of the theatre each afternoon this week and impart the winsome and happy faith of Heidi the heroine of the century-old classic of childhood.

Erno Rapee, conductor of the Capitol Theatre, conducted a symphony orchestra at Carnegie Hall Monday night at the American debut of **Virginie Mahret**, dancer. Under **Mr. Rapee's** admirable leadership and the direction of S. L. Rothapfel, the Capitol Grand Orchestra is rapidly earning the distinction of being one of the finest organizations in this country. It is giving a "Yuletide Fantasy" at the Capitol this week of special holiday music, assisted by the Russian Cathedral Choir.

A dinner is to be tendered **Marcus Loew** by his employees on January 18.

Mr. and Mrs. Lopez have been booked for a tour of the south and open at Atlanta, week after next.

Nina Davis has just completed eight consecutive weeks for the Keith Boston office and will return to New York shortly.

Johnny Dale, of the Wm. Rock Revue, is now the father of a baby boy to which his wife gave birth last week in Boston.

Jules D. Cowles and **Mrs. Lavilla Ruth Siebert** were married in New York last Friday.

Bob Winstanley, the old-time champion Lancashire dancer, is ill at his home in Boston.

Laura and **Billy Freyer** play Providence and Montreal next week and have a route over the Keith Canadian time to follow.

Van and **Carrie Avery** have been booked for 40 weeks on the Loew time and open in New York shortly.

Frank Wirth, who has been away on a vacation for some time is expected back shortly.

Juanita Hansen, who was recently at the Rose Gardens, is now in pictures and located at Fort Lee.

Amaras and **Jeanette** are finishing a few weeks on the Fox time and open on the Poli time shortly.

Bernard and **Gary** have been given a route of twenty weeks around New York on the Keith time.

Si Hess is recuperating from a recent accident and will open in the near future under the management of the Shuberts.

ABOUT YOU! AND YOU!! AND YOU!!!

Olive Palmer, of the former team of **Fredriks** and **Palmer**, will be seen in a new act shortly with a male partner.

Ray and **Norma Shannon**, formerly with **Maggie Claire**, will be seen in a new act shortly which they are now rehearsing

Harry Gordon, formerly of **Bert** and **Harry Gordon**, is now connected with **Arthur Lyons** in the agency business.

Gapska, who was with the Joyland Carnival Co. last summer, has been married and will devote her time to the playing of clubs exclusively in the future.

Lee Muckenfuss has been granted permission by the courts to change his name to **Lee Stewart**, which is the name his sister, **Rosalie Stewart** is known by.

Thelma Vivian Smith, who has been doing a single for some time, expects to double with a girl partner and open as a sister act in the near future.

Maida Firmin, who formerly did an act with **Blanche Franklyn**, is breaking in a new act with a girl partner out of town this week.

Sam Jaffe, now in Sansom and Delilah, has been given a two year's contract by Arthur Hopkins and will be featured next season.

Marcelle Fallet, the French violinist, has been given a route over the Keith time and will play the New York houses before going on the road.

Buster Finnelle, who has been doing a double sister act, will in the future do a single; her partner is singing on the Walton roof in Philadelphia.

Vaughn and La Rue, are having a new act written and will break in the material at New Haven, Conn., the last half of this week. They have ten weeks to follow arranged by **Jack Fauer**.

Billie Bowman who has been playing the Keith New England and Canadian time for 20 weeks, arrived in New York Sunday. She will open in the New York houses soon.

Adele Devereaux, the premier ballet dancer with the Winter Garden and "The Passing Show," will open in the new Century revue shortly, doubling from one show to another.

Jane Dillon, the protean artiste who put on her act to show last Sunday night, made such a success that she will be given a route shortly and open under the direction of Bill Lykens.

Billie Bowman, who just finished ten weeks on the Keith time and came to New York for a rest prior to opening up on her new dates, was offered a route this week but refused.

Bill Kent who was with "Pitter Patter" and more recently with **Ray Goetz's** "Fads and Fancies" appeared in his new act "The Moonshine Honeymoon" at the Cort Theatre, Sunday night, and has a tour over the Keith time to open shortly.

Vivian Tobin, who appeared in "Shavings" and **Harold Anstruther** who was seen recently in "The Young Visiters," have been engaged by **Wm. Brady** for a new play by **Owen Davis** entitled "The Haunted House," which will be produced in the near future.

Adolph Marks, prominent Chicago theatrical lawyer, has filed his petition with Secretary of State **Ettleson** for the Republican nomination for State senator in the first district. **Mr. Marks** has the formal indorsement of the Republican organization of the first, second and fourth been picked yet by the party organization. wards, which are included in the loop district. The democratic candidate has not been picked yet by the party organization.

COMBINE AGAIN REPORTED

SYDNEY, Australia, Jan. 6.—The reported affiliation between the Taits and Williamsons has been given strength by the fact that "Irene," the biggest success the Taits have, is being played at the Criterion, a Williamson house, while at the Palace, a Tait house, Marie Tempest, a Williamson star, is appearing. Both firms say as regards the affiliation that it is merely a "friendly arrangement."

"DUTCH GIRL" ON TOUR

LONDON, Eng., Jan. 6.—Alfred Butts' production of "The Little Dutch Girl," put on in conjunction with Seymour Hicks and J. L. Sachs, opened its tour in Glasgow last week for a four week run, after which it goes to Edinborough, then Sheffield, following with a tour of week stands at the No. 1 cities. Douglas Eley is the company manager.

ROONEY SHOW COMING IN

The "Love Birds," the Pat Rooney, Marion Bent show produced by Wilmer and Romberg is to open in New York on January 31. Contracts for the house in which it is to appear have not as yet been signed but it is said to be one of the big Broadway theatres.

M. P. A. OFFICES OPENED

The executive offices of the Managers' Producing Association were opened this week at 231 West 45th street, with George Nicolai as general office manager.

WE HAVE PICKED ANOTHER HIT!

THE OPTIMISTIC SONG OF 1921

MAKE BELIEVE

Lyric by
BENNY DAVIS

PUBLISHER'S NOTE
We have released the publisher's right of "MAKE BELIEVE" to WATTERSON, BERLIN & SNYDER, of New York.

Melody by
JACK SHILKRET

MAURICE RICHMOND
at the Helm

MAURICE RICHMOND INC
Music Publishers
NEW YORK

JACK ROBBINS
General Manager

1552 BROADWAY, NEW YORK

DRAMATIC and MUSICAL

"ERMINIE" WITH WILSON AND HOPPER IS BRILLIANTLY REVIVED

"ERMINIE." A revival of a famous operetta, with music by Jakabowski, first produced in New York in 1886. Presented by George C. Tyler and William Farnum at the Park Theatre on Monday evening, January 3, 1921.

CAST

Cadeaux.....Francis Wilson
Ravennes.....De Wolf Hopper
Erminie.....Irene Williams
Eugene.....Warren Proctor
Javotte.....Rosamund Whiteside
Captain Delaunay....Madge Lessing
Princess de Gramponeur
Jennie Weatherby
Chevalier.....Alexander Clark
Simon.....Adrian Morgan
Vicomte de Brissac
E. John Kennedy
Marie.....Angela Warde
Cerise.....Alice Hanlon
Marquis de Pomvert...Frances Lieb

Opening to what is probably the most brilliant reception ever accorded any show in New York, "Erminie," the famous operetta which established Francis Wilson in the theatrical firmament in 1886, was revived last week at the Park Theatre. That it had been merely asleep these last seventeen years (for it enjoyed a successful revival in 1903) was indicated not only by the rousing manner in which its return was greeted, but by the many warm demonstrations of the audience's supreme delight in the still fresh tunefulness of its score and the quality of the performance, which is admirably set in rich costumes and superb stage effects.

But there was a good deal more than this on the opening night. The evening was crammed full of what scenario writers call "heart interest." First there was Francis Wilson in the same part that he played thirty-five years ago, apparently as sprightly, graceful and debonair as ever. Then there was De Wolf Hopper, his co-star, filled with the gay, humorous spirit of the play, the quaint, charming flavor of which carried a considerable part of the audience back to those glorious and unforgettable days of the Casino.

Madge Lessing and Jennie Weatherby, too, were in their old parts; both were received with great cordiality and both amazed the audience with their unimpaired vivacity.

Irene Williams has an excellent voice and an engaging personality, the combination resulting in a most winsome and altogether delicious Erminie. But it remained for Rosamund Whiteside, as Javotte, to captivate and hold enthralled the happy patrons, who were fortunate enough to be among those present at such a rare and gala opening, with her clever interpretation of "Oh, Mama." The rest of the cast was equally well selected.

But to return to the "heart interest." During the performance, Wilson and Hopper exchanged good natured bits of raillery, the former actually working in a verse about Hopper and "Casey at the Bat" in the midst of his rendition of "What the Dicky Birds Say." They gave a curtain speech together, Hopper getting back at Wilson by pointing out that his silly name caused people to think that he was Hopper's wife. All these apparently extemporaneous vagaries were, of course, planned and rehearsed, but they were interpolated cleverly to provide vast amusement.

The grand climax came, however, when Frank Bacon, Fred Stone, Laurette Taylor and John Drew, each in a costume reminiscent of their great successes, burst into the scene toward the end of the third act, just as Cadeaux and Ravennes are caught masquerading as noblemen. John Emerson came rushing after them with a huge loving cup under his arm, crying out that the others had not stolen it, but that it was Equity's gift to its beloved ex-president. The ovation that greeted this ingenious piece of business was deafening, and it was some time before order could be restored and the performance continued. The final curtain descended before an audience that had been thrilled and delighted as few audiences have ever had the occasion to.

MARGARET ANGLIN'S CAR FOUND

Margaret Anglin's Cadillac sedan, which was stolen December 21 in New York City, has been recovered at Utica, New York, and Detective Horan has arrested three men in connection with the theft.

"THE CHAMPION" HILARIOUSLY FUNNY SCORES SUCCESS

"THE CHAMPION." A comedy in three acts, by Thomas Louden and A. E. Thomas. Presented by Sam H. Harris at the Longacre Theatre, Monday evening, January 3, 1921.

CAST

Jane Burroughs.....Lucy Beaumont
Mary Burroughs.....Lygia Bernard
John Burroughs.....Arthur Elliott
George Burroughs..Frank Westerton
David Burroughs.....Gerald Hamer
Lady Elizabeth Galton
Ann Andrews
Lord Brockington.....Gordon Burby
William Burroughs....Grant Mitchell
Antoinette.....Desiree Stempel
Simmons.....Robert Williamson
Mr. Mooney.....Robert Lee Allen
Mr. Coykendall.....Harold Howard
Earl of Chuffleigh....Horace Cooper
Marquis of Harroween
Robert Ayrton
Baron Halloway....Robert Warwick
Mayor of Knotley.....A. P. Kaye
Frank Smith.....Tom Williams

Considering the wealth of pure comedy material offered by the plot, it seems rather unfortunate that the authors of "The Champion" have been content to accept the easier and more obvious alternative, namely, farce comedy. However, they have not failed to take what advantages their style of treatment offers and have turned out an altogether amusing and often hilarious play.

A large part of the success which this comedy is sure to achieve will be owing to Grant Mitchell, who, in the role of the champion, has again found abundant opportunities to maintain his reputation as one of the cleverest and most likable comedians in America. And beautiful Ann Andrews, who plays opposite him, as Lady Elizabeth Galton, the daughter of impoverished nobility, wore charming gowns and made herself generally attractive and winsome.

The story, briefly, is this: William Burroughs, who left England fifteen years before, returns to his home in conservative Knotley, where his family, guided by Lady Elizabeth Galton, is making a carefully planned attempt to gain a place in the more sublime strata of English society. He is soon recognized as the lightweight champion of the world. His family, of course, is scandalized, seeing in this discovery a sudden tumble from the comparatively high rung, to which they have slowly climbed on the social ladder. Much to their amazement, however, the "better" people take him up with great enthusiasm. He becomes a fad—lords and barons vie with each other for his favor. His father, who at first, deeply horrified by his son's past, soon acquires great pride in him as the result of the adulation which is being heaped upon him. And then, to make things even nicer, he wins Lady Elizabeth's hand. Ah, but to return to America as a prizefighter's wife—what sadder prospect could there be for an English lady! But this is farce comedy; what more appropriate answer to such an absurdity than another, an even greater absurdity, in fact? And so we learn that William is a Congressman from Connecticut, which is quite jolly from the English viewpoint.

"PAGANS," A DRAMATIC ODDITY, WILL ATTRACT LOVERS OF UNUSUAL

"PAGANS." A play in three acts, written by Charles Anthony and produced by Wilner and Romberg, at the Princess Theatre, on Tuesday evening, January 4.

CAST.

Bill Pratt.....Harold Vermilyea
James Barlow.....Frederic Burt
Doctor Gregory.....David Glassford
Elsie Northcote.....Regina Wallace
Mrs. Judith MacKnight.Alice Fischer
Mme. Morelli.....Helen Ware
Richard Northcote
Joseph Shildkraut

The outstanding features of Wilner and Romberg's production of "Pagans" are the excellent portrayals of character by Shildkraut and Helen Ware, and the extraordinary liberties taken by the playwright in the construction of the drama. The play deals with an artist who, returning from the war in a semi-paralyzed condition, due to the strenuousness of campaigns he went through, and marries a woman whom he believes himself to be in love with, and with whom he fails to find the artistic solace so necessary to the temperment of the great artist he is.

Brooding over the mismating of souls as he calls it, he becomes a hypochondriac, possessed with an idea that he is an invalid beyond hope, and pining for the great inspiration that was once his, in the person of an opera singer, who by the magic of her voice could move him to the depths of his soul. Strangely enough the woman, drawn by the mind of the artist to him, appears, and by her singing of his favorite music stirs him so deeply that the despondency leaves him, and forgetting his ills, imaginary and real, he rises inspired from the chair to which he has been confined to seek his happiness in the arms of the woman who so moves him.

However, moral obligations seem to be a strong part of the man's makeup, for remembering his marriage vows he goes back to his wife, seeking reconciliation, only to die as it comes. Joseph Shildkraut, son of a great father, is, like him, an admirable actor, and a faithful portrayer of character. To a part that requires delicate handling he lends art and force, making of the artist a man who suffers mentally rather than a weakling seeking merely sensual appeal. Helen Ware as the opera singer who moved the soul of the artist lends her admirable powers of interpretation and dramatic conception to a thankless part, by her very performance lifting it to a high plane. Harold Vermilyea, as a doughboy gave a performance that was genuine and commendable throughout. The remainder of the cast, set around the mainsprings to lend force and color to the production, do well with their various roles, giving performances that stamp them as actors and actresses of ability.

"Pagans" is a play that as Broadway plays go is out of the ordinary, ending differently, and being conceived differently, the attempt to do something out of the ordinary, however, leaving many weak spots in its structure. To the "wise" theatregoer who seeks a stereotyped form of entertainment it will fail to appeal, but to those who like divergent fare occasionally, it will be a worth while entertainment.

ELLEN TERRY STILL ACTING

Ellen Terry, at 72 years of age, is still appearing nightly on the stage at Hempstead, England, in "Everyman." The theatre is conducted by bankers and others known in the financial world. Plays of an unusual nature are produced. Miss Terry will be remembered by American play-goers for her work with the late Sir. Henry Irving.

ARLISS PLAY OPENS ON JAN. 18

"The Green Goddess," William Archer's new piece in which Winthrop Ames is to present George Arliss in the role of an East Indian Rajah, will open at the Booth Theatre on Tuesday night, January 18. The supporting cast will include Olive Wyndham, Cyril Keightley, Ivan Simpson, Herbert Waring, and Roshanara.

MAUDE ADAMS RETURNING

Maude Adams, whose last appearance was in "A Kiss for Cinderella" in 1918, will return to the stage under the management of Erlanger and Dillingham.

Among other plays, Miss Adams will appear in Shakespeare.

"TRANSPLANTING JEAN," FRENCH COMEDY, IS HIGHLY AMUSING

"TRANSPLANTING JEAN." A comedy in three acts from the French of de Flers and Caillavet, adapted by Hallem Thompson. Presented at the Cort Theatre on Monday evening, January 3, 1921.

CAST.

Jeanette Aubrin....Winifred Anglin
Jean Bernard.....Richard Barbee
Bigoire.....George Gaston
Aubrin.....Jess Sidney
Catherine.....Evelyn Chard
Naima Duval....Margaret Lawrence
Comte de Larsac.....Arthur Byron
Charmeuil.....George Graham
Abbie Jocas.....Forrest Robinson
Pierre.....Albert Marsh
Madeleine.....Katherine Standing
Lucy Ramsey.....Olga Lee
Vervier.....John Moree
Madame Melcourt.....Kathryn Keys

What is a vivacious, debonnair, handsome and well-groomed man to do when after gaily adding one feminine heart after another to his collection he finds that he is suddenly becoming old, and a gay young thing laughs at his gray hair? The answer is found in the highly amusing comedy "Transplanting Jean," which came to the Cort Theatre last week. The piece is the work of Caillavet and de Flers, which met with such sucess abroad. It was adapted for the American stage by Hallem Thompson.

Arthur Byron and Margaret Lawrence in the leading roles form a happy combination of stars and are well chosen for this sparkling comedy of philandering, of which type Parisian theatre-goers never seem to tire.

Byron portrays the role of the Comte de Larzac, a man who knows women. When he finds that he no longer has the charm for them that he had in his younger days he decides to settle down, and make amends. But for all of his knowledge of women, he had never learned to comprehend the word "love." In fact he had misused the word so often that it meant nothing to him.

Meanwhile on a farm in the Spanish Pyrenees he has an illegitimate son whom he has not seen since childhood. When he finds the son there begins parental love as well as love for a woman. Jean is the youngster's name and he is brought to Paris, where the father prepares to make amends for his errant years.

The son finds that he is not cut out for the bright lights and soft music of the French capital, and he yearns for his sweetheart Naima back in the mountains. The father objects to this love affair and tries to dissuade Jean. Eventually he consents, but when he meets the girl he finds that he is her unwilling victim. The girl and papa fall in love with each other, while Jean marries a peasant girl and is also happy.

The work of Miss Lawrence and Byron was admirable throughout. The former presents a lovely stage picture, is irresistibly attractive, and makes a charming heroine. Arthur Byron plays the dad with both humor and pathos, being effective in both, while Richard Barbee wins the audience as the son.

TO THE ARTIST OF INDIVIDUAL TALENT:

HAVING REALIZED THE INDIVIDUAL TALENTS OF ARTISTS LIKE EDDIE CANTOR, ED WYNN, FRANK TINNEY, WILL ROGERS, FANNIE BRICE, BERNARD GRANVILLE, JIM BARTON, WALTER CATLETT AND OTHERS TOO NUMEROUS TO MENTION; HAVING FORESEEN THEIR POSSIBILITIES AND HELPED THEM ACHIEVE SUCCESS; I AM NOW IN A POSITION TO TAKE UNDER MY PERSONAL MANAGEMENT A NUMBER OF ARTISTS TO WHOM I SHALL DEVOTE MY PERSONAL TIME AND ATTENTION.

IF YOU FEEL YOUR PERSONAL TALENTS WARRANT MY TAKING OVER YOUR AFFAIRS, FURTHERING YOUR INTERESTS, AND MAKING YOU OF GREATER COMMERCIAL VALUE IN THE EYES OF THE MANAGERS OF MUSICAL COMEDIES AND DRAMATIC PRODUCTIONS, AS WELL AS THE PUBLIC, I WILL BE PLEASED TO HAVE YOU DROP IN TO SEE ME AND TALK THE MATTER OVER.

MAX HART

Bryant 7403-7404

Room 214 Strand Theatre Building New York

GOING WEST!

HARRY HOLMAN

IN

HARD BOILED HAMPTON

BY BILLY MILLER AND STEPHEN G. CHAMPLIN

Jan. 10—Pawtucket and Woonsocket
Jan. 17—Newark
Jan. 24—Pittsburgh
Jan. 31—Youngstown
Feb. 7—Toledo
Feb. 14—Cleveland
Feb. 21—Akron
Feb. 28—Columbus
Mar. 7—Cincinnati
Mar. 14—Louisville
Mar. 21—Indianapolis
Mar. 28—Chicago, Majestic
Apr. 4—Milwaukee
Apr. 11—Chicago, State Lake
Apr. 18—St. Louis
Apr. 25—Memphis
May 2—New Orleans

BACK TO NEW YORK for return dates in all the Keith houses. Orpheum and Interstate Circuit to Follow

Direction Thos. J. Fitzpatrick

P. S.—Billy Miller and Stephen G. Champlin wrote "HARD BOILED HAMPTON"

VAUDEVILLE BILLS For Next Week

B. F. KEITH VAUD. EXCH.

NEW YORK CITY

Palace—Burke & Durkin—Robert E. Keane—George M. Rosener—(Others to fill).

Riverside—B. & B. Wheeler—Scanlon Dennis—Craig Campbell—Joe Cook—Margaret Taylor—Eva Tanguay.

Colonial—Camilla's Birds—Ernie Ream—Burns & Frabito—John B. Hymor & Co.

Alhambra—Jed Dooley—Juliet—Homer Romaine—Russ Cath 4—On Fifth Ave—Sylvia Clark—Buzzell & Parker.

Royal — Rekoma — Alexandria — Lucy Bruch—Laddie Cliff—Tighe & Leedom—Fall of Eve—Cross & Santora.

Hamilton—Kramer & Boyle—Edwin George—Lew Dockstader—Yvette & Co.

Jefferson—Gen. Pisano & Co.—Chung Wha 4—Anna Chandler—Rice & Ward—Vera Gordon & Co.—Franklin Charles.

BROOKLYN, N. Y.

Bushwick—Musical Hunters—McCarthy & Stenard—Howard & Clark Revue—Frank Hurst—June Mills & Co.

Orpheum—Karl Emmy's Pets—Hermine Shone & Co.—Rajah—Miller & Lyle—Zardo—Gert Hoffman—Osborne Trio.

ALBANY

Keith's—C. Tilton Revue—A. Robbins—Fay Marbe.

BUFFALO

Shea's—The Rials—Brown & O'Donnell—Mabel Berra—Handers & Milliss—Earl Gates & Co.—The Unusual Duo.

BALTIMORE

Maryland—Norton & Melnotte—Charles F. Semon—J. & K. Demaco—Leo Carrillo—Beth Berri & Co.—Lorimer Hudson Co.

BOSTON

Keith's—Vinie Daly—Wm. Ebs & Co.—Snyder & Milano—Creole Fashion Plate—Masters & Kraft—The Duttons.

CINCINNATI

Keith's—Jack Joyce—Mr. & Mrs. Norcross—Lovenberg Sis. & Neary—Harry J. Conley Co.—Mary Haynes Co.—Couting's Animals.

COLUMBUS

Keith's—Weaver & Weaver—Sailor Reilly—Galetti's Monks—Lorraine & Crawford—Margaret Padula—L. Pierpont & Co.—Four Lamey Bros.

CLEVELAND

Hippodrome—McFarland Sis.—Eddie Foyer—Pearson Newport & Co.—Irene Franklin—Valerie Bergere.

DAYTON

Keith's—Stanley—Lydia Barry—Lane & Moran—Santos & Hayes Revue.

DETROIT

Temple—L. & P. Murdock—Frank & M. Britton—Fallon & Shirley—The Cansinos—Roy Hurrah & Co.—Lambert & Ball—Billy Miller & Co.—Kara.

ERIE

Colonial—Watts & Hawley—Ferro & Coulter—Rolls & Royce—Lola DeKoe Troupe—Daly, Mack & Daly.

GRAND RAPIDS

Empress—Gert Vanderbilt—Josefson's Iceland—Ed. Morton—Billy Arlington—Winter Garden Girls.

HAMILTON, CANADA

Keith's—Louise & Mitchell—Mantell—McIntosh & Maids—Earl & Shapiro—McRae & Clegg—7 Honey Boys—Diamond & Brennan.

MINNEAPOLIS

Keith's—Babcock & Dolly—Basil Lynn & Co.—P. George—Horlick & Sarampa—Boyce Combs—Flo. Roberts & Co.—Mel Klee—Weston's Melody Cha.

LOUISVILLE

Mary Anderson—J. Hughes Duo—Nash & O'Donnell—Billy Glason—Flashes Revue—Patricola & Delrod—Ara Sisters.

LOWELL

Keith's—Norman—Boudini & Barnard—Hymack—Kelly & Pollock—Ruby Norton & Co.—The Randalls—Demarest & Collet.

MONTREAL

Princess—Werner Amoros 3—Tony—Daly & Berlew—Stephens & Hollis—Moll & Carr—Alice Lloyd—Elinore & Williams—The LeGrohs.

OTTAWA

Dominion—Evans & Perez—DePage & Yorkov—Chas. L. Fletcher—Dolly Kay—Scotch Lads & Lassies.

PROVIDENCE

Keith's—Sen. F. Murphy—Davis & Darnell—Will J. Ward & Girls—Duval & Symonds—Fred Lindsay & Co.—Strasselli Seals—Trixie Friganza—El & B. Dryer.

PITTSBURG

Davis—Margaret Ford—A. C. Astor—Hamilton & Barnes—Santry's Jazz Band.

PORTLAND

Keith's—Polly & Oz—Tots—McCloud & Norman—Drew & Wallace—Bellis Duo—Ruth Roye.

PHILADELPHIA

Keith's—Lohse & Sterling—Young & Wheeler—Nat Nazarro B. & B.—Great Lester—Paul Decker & Co.—Marie Nordstrom—Clark & Bergman—Ella Shields—Al Lydell & Co.

ROCHESTER

Temple—Marguerite & Alve—Jack Osterman—Arnold & Lambert—Raymond Bond & Co.—Grace Nelson—Hyams & McIntyre—Connelly & Francis Fink's Mules.

SYRACUSE

Keith's—Sylvia Loyal—Riggs & Witchie—E. & B. Conrad—Mrs. G. Hughes & Co.—Adams & Grith—Vincent O'Donnell.

TOLEDO

Keith's—Van Bros.—Rialto's Look—Schichtels Mann—Morris & Campbell—Bronson & Baldwin—Ciccolini—Chas. McGood & Co.

TORONTO

Shea's—Frank Shields—Mary Marble—Sydney Grant—May Wirth & Co.—Gordon & Ford—A. & F. Steadman—Frawley & Louise—Jordan Girls.

WASHINGTON

Keith's—Ed. E. Ford—Al & B. Frabell—Mme. Besson & Co.—Patricola—Ernest T. Seton.

WILMINGTON

Garrick—Wayne Marshall & Co.—Russ Leddy & Co.—Shelvey Boys—Ben Smith.

YOUNGSTOWN

Hippodrome—Lucas & Inez—Pedestrianism—Clown Seal—Hobson & Beatty—Miller & Mack—Lee Children—Toney & Norman.

ORPHEUM CIRCUIT

CHICAGO

Palace—Rae Samuels—Bits & Pieces—Jack Rose—Roye & Rudac—5,000 a Year—Four Readings—Ash & Hyams—Vera Sabina & Co.

State Lake—Bee Palmer & Co.—Rome & Gaut—Kirby-Quinn & Lou Anger—Billy Bouncer—Primrose Four—Stone & Hayes—Rucker & Winifred—Lane & Whelan.

Majestic—Harry Fox & Co.—Anatol Friedland Co.—Barr Twins—Bert Baker & Co.—Bob Hall—Welch, Mealy & Montrose—Robbie Gordone—Herbert Trio.

CALGARY & EDMONTON

Orpheum—Eliz. Brice & Co.—Kenny & Hollis—Oakes & DeLour—J. C. Nugent—Dora Hilton—McAllen & Carson—Mr. & Mrs. G. Wilde.

DENVER

Orpheum—Wm. Gaxton & Co.—Hello Husband—Cameron Sis.—Goslar & Lusby—Olson & Johnson—Petty Reat & Bro.—Jack Lavier.

DULUTH

Orpheum—Imhof, Conn & Corinne—Albertina Rasch—Moody & Duncan—Hampton & Blake—Miniature Revue—Delmore & Lee—Stuart Barnes.

DES MOINES

Orpheum—Varieties of 1921—Dotson—C. & M. Cleveland—Magygfys—Willie Hale & Bro.—Bobbe & Nelson.

KANSAS CITY

Orpheum—Cressy & Dayne—Ford Revue—Rae E. Ball & Bro.—McCormick & Irving—Chas. Irwin—Royal Gascoignes—Hubert Dyer & Co.

LINCOLN

Orpheum—Kitty Gordon & Co.—Jack Wilson & Co.—Laurel Lee—Dale & Burch—Two Jesters—Dancing Kennedys—Garcinetti Bros.

LOS ANGELES

Orpheum—Victor Moore & Co.—Price & Bernie—Gwen McGiveney—Roy & Arthur—Ames & Winthrop—Oscar Loraine—Lillian's Dogs—Anger & Packer.

MEMPHIS

Orpheum—Bothwell Browne & Girls—Swift & Kelly—Neal Abel—Mullen & Francis—The Le Volos—Cummings & White.

MILWAUKEE

Majestic—Eddie Leonard & Co.—Lillian Shaw—The Langdons—Pilcer & Douglas—Donovan & Lee—Earl & Sunshine—J. & E. Mitchell—Roode & Francis.

Palace—Four Harmony Kings—Bessie Remple & Co.—Al Espe & Co.—Sterling & Marguerite—Hazel Moran.

MINNEAPOLIS

Orpheum—Valeska Suratt & Co.—Rice & Newton—Reid & Tucker—Harry Kahne—Flying Mayos—Gene Greene—Joe Melvin.

NEW ORLEANS

Orpheum—June Elvidge & Co.—Frances Kennedy—Sidney Phillips—Stanley & Birnes—Storey & Clark—McConnell Sisters.

OAKLAND

Orpheum—Hackett & Delmar—An Artistic Treat—Elsa Ruegger & Co.—Clayton & Lennie—Wm. Mandell & Co.—Langford & Fredricks—Whitfield & Ireland.

OMAHA

Orpheum—House of David Band—Magic Glasses—Murphy & White—Charlie Wilson—3 Weber Girls—Amaranth Sis.—Moss & Frye.

PORTLAND

Orpheum—De Wolf Girls—Conlin & Glass—Selbini & Grovini—Joe Laurie—Healy & Gross—Hubert's Dogs—Jimmy Lucas & Co.

ST. PAUL

Orpheum—Arman Kaliz & Co.—Flo Lewis & Co.—Alfred Latell & Co.—Dunham & Williams—Emerson & Baldwin—Johnny Burke.

SALT LAKE CITY

Orpheum—Mme. Doree's Opera—Herbert Clifton—Edith Clasper & Co.—Ward & Dooley—B. & I. Waiton—Pistel & Johnson—Barnes & Freeman.

SACRAMENTO AND FRESNO

Orpheum—Emily & Wellman—Joe Towle—Old Time Darkies—Fenton & Fields—Tracey & McBride—Three Regals—Lucy Gillette.

SAN FRANCISCO

Orpheum—Francis Pritchard & Co.—George MacFarland—Lane & Harper—6 Kirksmith Sis.—Johnson, Baker & Johnson—Swor Bros.—Breakaway Barlows—Leightner Sis. & Alex.

SIOUX CITY

Orpheum—Oscar. Mirano. Trio—Sabbott & Brooks—Leipzig—Grey & Old Rose—Alfred Farrell—Perrone & Oliver—Bobby O'Neil & Co.—Bessie Browning—Ishakawa Japs.

ST. LOUIS

Rialto—Williams & Wolfus Co.—Sylvester Family—Roy La Pearl—Rohm & Vermont—Potter & Hartwell—The Rosarts.

Orpheum—Geo. Jessel & Rev.—Herschel Henlere—Claudius & Scarlet—Frank Wilcox & Co.—Glenn & Jenkins—Seven Bracks—Elly.

SEATTLE

Orpheum—Wm. Seabury & Co.—Peggy Bremen & Co.—Beatrice Morgan & Co.—Conroy & Howard—Bobby Randall—Signor Friscoe—Gordon's Circus.

VANCOUVER

Orpheum—C. & F. Usher—A Hungarian Rhapsody—Valentine & Bell—Belle Montrose—Herbert Brooks—Foley & La Tour.

WINNIPEG

Orpheum—Annette Kellerman—Tuscano Bros.—Burke & Betty—Ramsdell & Deyo—Janet of France—F. & O. Waiters—Vokes & Don.

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F. F. PROCTOR

Week of Jan. 10

NEW YORK CITY.

Broadway—Senator Murphy—Molan & Nolan—Burns & Torrence—H. & M. Moran—Petticoats—Irving & Jas. Kaufman—Norton & Melnote—Brown & Weston.

Coliseum (First Half)—Heareta Desceres—Eyes of Buddha—Ruby Norton Co.—A Country Village—Tom Smith—Woolsey & Cruble. (Second Half)—Clark & Bergman—Sully & Houghton.

Regent (First Half)—Clark & Bergman—Aleen Bronson—Marie & A. Clark—Murray Voelk—J. & M. McIntyre. (Second Half)—Ruby Norton Co.—Valda Co.—Woolsey & Cruble.

Fifth Ave. (First Half)—Sheldon, Brooks & Powers—Trunell Trio—Edith Helena—Pearson & Lewis—Robt. Emmett Keane—Sully & Houghton—Rodell & Dunigan—Holland Dockfille Co. (Second Half)—Dogan & Ramond—Una Clayton Co.—Liddell & Gibson—Chas. & M. Dunbar—La France Bros.

58th St. (First Half)—Burt & Rosedale—Aileen Florey—Nearly a Prince—West & Hayes—Marlett's Marionettes—Macam & Earl. (Second Half)—Hughes & Merrett—Elsie Schuyler Co.—Edwin George—Berrens Ryan Sisters—Yale & Richards.

125th St. (First Half)—Herbert & Binet—Shriner & Fitz—El Cleve—An Alaskan Romance—Barry & Whiteledge. (Second Half)—Jack Conway Co.—Kilties Band—Ray & Emma Dean.

23rd St. (First Half)—Edna Luby—Hendrix Belle Isle—Sidney & Townley—Shaw's Comedy Circus—Howard & Craddock. (Second Half)—Fargo & Richards—Bowers, Walters & Crocker—Ed Esmonde Co.—Jack Reddy.

Harlem Opera House (First Half)—Irene Meyers—Bowers, Walters & Crooker—Frank Gaby—Una Clayton Co.—The Dunbars—L. & B. Dreyer. (Second Half)—Grace Hayes Co.—Allen & Lyman—Sheldon, Brooks & Power—Cavanaugh & Everett.

Mt. Vernon (First Half)—Eddie Foy & Family—La France & Kennedy—Liddell & Gibson—Lorner Girls—Grace Hayes—Stanley Bros. (Second Half)—Frank Gaby—Franklyn & Green.

Yonkers (First Half)—Kilties Band—Nat S. Jerome Co.—Edwin George—Bohn & Bohn—Yule & Richards. (Second Half)—Bert & Rosedale—Mariett's Marionettes—J. & J. Fields—Follis Girls—Will & Blondy—Bradley & Ardine.

BROOKLYN.

Flatbush—Not Yet Marie—Mabel Burke Co.—Ben Smith—Montgomery & Allen—Felix & Fierb—Dooley & Storey.

Greenpoint (First Half)—Ray & Erking—Wilfred Clark—Calif. Bathing Girls—Carpos Bros.—Wm. Kent Co.—Al Ricardo. (Second Half)—Capt. Anson—Irene Meyers—Trunnelle Trio—Shriner & Fitzsimmons.

Prospect (First Half)—Fargo & Richards—Dugan & Raymond—Jack Benny Co. (Second Half)—LaFrance & Kennedy—Eddie Foy and Family.

CONEY ISLAND

Henderson's (First Half)—Gertrude Morgan—Piantadosie & Walton—Arthur Whitelaw—Long Tack Sam—Homer Romaine. (Second Half)—Harry & Whiteledge—James Thornton—20th Century Revue.

AMSTERDAM

(First Half)—The Snap Shots—Clinton & Rooney—Margaret Barron Co.—Quixey 4. (Second Half)—Stanley & Lee—Clark & Verdi—Coridini's Animals—Clark & Verdi—Corinne Tilton Revue.

ALTOONA

(First Half)—Alohn & Girlie—Arthur & L. Bell—The Doll House—Marie Russell—Chas. McGood Co. (Second Half)—Geo. & L. Gardnee—Mack & Dean—Francis Raneduff—McGrau & Deeds—Dewin's Animals.

ALLENTOWN

(First Half)—Keno Fables & Wagner—Susan Tompkins—Howard Smith Co.—Cliff Nazarro & D. Sis.—Reddington & Grant. (Second Half)—Minetti & Sidell—Flagler & Malie—Hal Johnson Co.—Jones & Sylvester—Ming Toy.

AUBURN

(First Half)—Equilli Bros.—Infield & Noblet—Henry & Moore—Clark & Verdi—Bobby McLean Co. (Second Half)—Lockhard & Leddy—Cook & Oatman—Master Gabriel Co.—Frank Mullane—Will & M. Lavar.

BRISTOL

(First Half)—Frank Markley. (Second Half)—Aldine & Wright—Billy Rogers—Mumford & Stanley—Evans & Bibson.

BINGHAMTON

(First Half)—Edler Sisters—Tilden & Carroll—Bert Melrose—Rodere & Marconi—On the Mississippi—Hoyt, Harrison & Winters—Wilbur & Lyke. ((Second Half)—Flaherty & Stoning—McFarlane & Palace—Milt Collins—Princeton 5.

CANTON

Bett's Seals—El Cota—McCarthy Sis.—Review of Revues—Zunn & Dreis—Louis & F. Berkoff.

CLARKSBURG

(First Half)—John O'Clair—Paul & Georgia Hall—Fern & Maree—Chief Little Elk Co. (Second Half)—Spanish Goldinis—DeLyte Girls—James (Fat) Thompson—Pinto & Boyle.

CHESTER

(First Half)—Prof. Peake—Bender & Meehan—Damerre & Vail—Fred Elliott—Hazel Greene Co. (Second Half)—Jean & Valjean—Amada Gilbert Boys—Taxie—Mack & Lane—Bits of Hits.

EASTON

(First Half)—Minetti & Sidelli—Flagler & Malia—Hal Johnson Co.—Jones & Sylvester—Ming Toy. (Second Half)—Keno Fables & Wagner—Susan Tompkins—Howard Smith Co.—Reddington & Grand.

ELMIRA

(First Half)—Flaherty & Stoning—Tommy Allen & Co.—Milt Collins—Princeton 5. (Second Half)—Wilbur & Lyke—Hoyt, Harris & Winters—On the Mississippi.

GREENFIELD

Ross & Foss—Toomey Bros.—Corinne Williams—Antler Trio—Piner Lawson Troupe.

GLENS FALLS

Tamaki Duo—Mason Allen—The Snap Shots—Quixey 4—DeWitte, Burns & Torrence.

GENEVA

(First Half)—The Russells—Arthur Lloyd—Norwood & Hall. (Second Half)—Marr & Dwyer Girls—Lillian Vernon—Musical Highlanders.

GLOVERSVILLE

(First Half)—The Herberts—Marr & Dwyer Girls—Profiteering—McFarland & Palace—Musical Highlanders. (Second Half)—Arthur Lloyd—Gilden & Carroll—Norwood & Hall—The Russells.

HOLYOKE

(First Half)—Princess Nai Tai Tai. (Second Half)—Peterson Bros.

HARRISBURG

(First Half)—George & Gardner—Mack & Dean—Billy Miller Duo—McGraser & Deeds—J. C. Mack Co. (Second Half)—Aloha & Girlie—Arthur & L. Bell—The Doll House—Marie Russell—Chas. McGood Co.

HAZELTON

Arnold & Florence—Faden Trio—Nelson & Bailey—Munroe Willard Co.

JOHNSTOWN-PITTSBURG

Shelvey Bros.—The Rickards—The Dohertys—Jean Sothern—Melody Garden.

PITTSBURG

Lelaya Adle Co.—Bob Folsom—Jess & Dell—Piccolo Midgets—Creedon & Davis.

JERSEY CITY

(First Half)—Wanda Ludlow Co.—Marie & A. Clark—Nobody Home—Geo. & N. Fosto—Capt. Anson—Grindell & Ester. (Second Half)—Henrietta DeSerris Co.—Sidney & Townley—Wilfred Clark Co.—Jack Benny.

ITHACA

Edler Sisters—Rodero & Marconi—Alice Manning—Bert Melrose.

JAMESTOWN

(First Half)—When Dreams Come True. (Second Half)—Lee Barth—Tommy Allen Co.—3 Rounders—Homer Sis. & Pierce.

LANCASTER

(First Half)—The Durans—Peggy Brooks—Briscoe & Rauh—Gallette's Monks. (Second Half)—Wright & Wilson—Keisfer & Albets—Greenlee & Drayton—Russ Leddy Co.

MONTREAL

Elaine Sis. Huro—Rodero & Dean—Denn Doll—Sutter & Dell.

MORRISTOWN

(First Half)—Caplane & Wells—Frick & Adair—Cordi & Sisto. (Second Half)—Murphy & Lang—Grace Doro.

McKEESPORT

(First Half)—Ah Ling Foo—Kelly & Drake—Hal Crane Co.—Hager & Goodwin—Grace Wallace & Boys. (Second Half)—Peres & Marguerite—Allen & Gray—Fred & M. Dale—Briscoe & Rath.

MIDDLETOWN

Mack & Salle—Frank Mansfield—Ruth Curtis—Dennie Bros. & Bobby.

NEWARK

Rice & Ward—Mr. & Mrs. Barry—Marmein Sis. & Schooler—Percy Athos Co.—Adelaide & Hughes—Jack Ingliss—Pickfords—Clara Howard.

NORTH ADAMS

(First Half)—Aldine & Wright—Phil Davis—Kay & Elinor—Rielley Feeney—Farrell Taylor. (Second Half)—Lloyd Nevadaig—Darrell & Van—Jack Golde—Herbert & Mus. Revue.

NEW CASTLE

(First Half)—Victoria—Allen Gray—Mack & Reading—Fred & Marjorie Dale—Marshal Montgomery. (Second Half)—Perez & Marguerite—Ah Ling Foo—Marker & Schenck—Kelly & Drake—Hal Crane Co.—Broadway 4—Gardner & Van.

NEW LONDON

(First Half)—Frances Home—Billy Rogers—Bison City Four. (Second Half)—Marie Hart—Rube Walman—Carpus Bros.

NEW BRITAIN

(First Half)—Meyers & Luker—Mumford & Stanley—Maxine Bros. & Bobb. (Second Half)—Sing Ho—Harry Sykes—Rounder of Old Broadway.

OSSINING

Ed Esmond Co.—Anderson & Gaines—Romo & Rogers—Top & Bottom.

OLEAN

(First Half)—3 Martells—Lee Barth—3 Rounders—Homer Sis. & Pierce. (Second Half)—When Dreams Come True.

PAWTUCKET

(First Half)—Dennis Sis.—Stanley & Wilbur—Bob Fern Co.—Will Bronzer. (Second Half)—Harry Holman—West & Van Sicien—McLaughlin & Evans.

PATERSON

(First Half)—Ed & G. Guhl—John Conway Co.—Elsie LaBergere Co.—Hill & Ackerman. (Second Half)—California Bathing Girls—Jones & Johnson—Manning & Lee—Sailor Lanor—Melani Fallard Four.

PITTSFIELD

(First Half)—Rube Walman—Farrell & Lya—Narrow. (Second Half)—Kau & Elinor—Phil Davis—Farrell Taylor Co.

(*Continued on page 31*)

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"LIGHTNIN" BREAKS ALL RECORDS

When the curtain was rung down on the New Year's Eve performance of John Golden's production of "Lightnin," starring Frank Bacon, at the Gaiety Theatre last Friday night, the piece had accomplished the unprecedented total of 1,000 consecutive performances in a single New York theatre. In accomplishing what might be termed a dramatic marathon "Lightnin" may be put in the same classification as Man o' War, Babe Ruth, and other champions of the year just closed.

For, like the equine marvel of the age and the King of Swat, "Lightnin" has not only broken all existing records but has established a mark which will probably stand for some years to come, if ever equalled.

"Lightnin'" had its premiere at the National Theatre in Washington on January 28, 1918. Among those who witnessed it that evening were the President and Mrs. Wilson. It made its bow to New York at the Gaiety Theatre on August 26 of the same year. The following November 20 it celebrated its 101st performance, which eclipsed the run-record of Edwin Booth in "Hamlet." On February 21, 1919, the 219th performance of the production passed the run-record of Kate Claxton's "The Two Orphans."

In June of the same year it passed the run of "The Old Homestead," which had been credited with 371 performances. The 445th performance of the piece was one better than the record-run of Winchell Smith's "The Fortune Hunter." Since that time it has passed every other long run, and has doubled and even tripled some of them. "The Boomerang" had been credited with a run of 522 performances, "The Music Master" had run up a total of 540 straight, "Adonis" had reached 603, and "Peg O' My Heart" had played 604 consecutive times. The 658th performance of "Lightnin'" passed the run-record of "A Trip to Chinatown," and thereby broke a world's record for consecutive performances that had stood for a quarter of a century.

During its long run the Golden production has played to more than 2,000,000 persons, who have paid $5,000,000 to see Frank Bacon portray the role of Lightnin' Bill Jones. Since its opening the company has remained practically intact, there having been only three changes, among them being the going out of Bessie Bacon, the star's daughter, who, at present, is with the special production of the piece on tour. During the long run Frank Bacon only missed one week, during which time Milton Nobles, now heading the special company, played the role of Jones. That was the week of July 26, 1920.

Other players who opened with the piece and are still appearing in it, are Paul Stanton, Thomas MacLarnie, E. J. Bunkhall, Sam Coit, George Cooke, William F. Granger, George Thompson, James C. Lane, Beatrice Nichols, Jessie E. Pringle, Jane Oaker, Minnie Palmer, May Duryea, and Helen Hutchens.

BILL TO BAR CRIME FILMS

OKLAHOMA CITY, Okla., Jan. 10.—A bill was introduced in the Oklahoma Legislature today, prohibiting the making or exhibiting or showing any moving picture in any theatre or public of a former convict, desperado, bandit, train robber, bank robber, murderer or outlaw. The bill will bar moving pictures representing the actual crime, escaping from the scene of the crime, and any court room scene showing the trial of any such persons or characters.

Under the statute it would be unlawful to take such pictures, prepare them or manufacture them within the State of Oklahoma under a penalty of $1,000 to $5,000, or a sentence of from one to five years, or both. The punishment for exhibiting such pictures is the same.

The bill, if passed, will sound the death knell of the hopes of those who would seek to exploit the life and actions of such persons as at various times achieve criminal notoriety.

COLLEGE FORMS WRITER GUILD

A New York University Guild was formed last week for graduates of the university who are engaged in the motion picture, newspaper and magazine fields. It was organized by Martin Stern and Rutgers Neilsen. Deems Taylor has been elected chairman.

For a nucleus it has William Le Baron, Rutgers Neilsen, Thomas Gerity, Victor Shapiro, Paul Sloane, Edward Marin, Seymour Fabian, Edward P. Swaney and Arthur Schwartz.

MUST NOT CARRY ACTRESS PHOTO

CLEVELAND, Jan. 6.—Gay young Lotharios and ardent Romeos of this city who cherish and carry pictures of stage satellites are excited and exasperated at a new set of ten commandments that have just been issued by the Rev. H. S. Fitch, pastor of the Hough Avenue Congregational Church here, who has started a war on that species variously designated as "parlor pests," "Lounge Lizards" and "Couch Cooties."

"Thou shalt not have any graven image of actresses nor movie stars in thy possession, and thou shalt not be a quitter," is one of the striking injunctions included in his ten commandments for young men. The Rev. Fitch is not opposed to the sipping of tea, but he does object to "tea hounds."

ERLANGER PAID $2,000,000

CHICAGO, Ill., Jan. 9.—A. L. Erlanger is reported to have paid $2,000,000 in cash for the holdings of the late Will J. Davis, which gives the eastern theatre magnate complete control of Powers', Blackstone, Colonial, Illinois and Olympic Theatres in this city. It is also announced that two new theatres, the sites of which have already been acquired, will be added to the list. The report of the deal was confirmed by Levy Mayer, who negotiated the deal. "The statement regarding the purchase is correct," said Mr. Mayer. "The Davis interests acquired by Mr. Erlanger, including contracts for two other Chicago theatres, calls for a purchase price of about $2,000,000 and the whole of which was paid in cash by Mr. Erlanger.

BLUE LAW BILL INTRODUCED

NASHVILLE, Jan. 6.—The closing of theatres and motion picture houses on Sundays is included in the bill that has just been introduced in the Tennessee Senate today, and which is considered the most drastic of the so-called "Blue Laws" ever proposed in the South.

BIG SLUMP IN PICTURE INDUSTRY

LOS ANGELES, Jan. 3.—A bad slump in the motion picture industry is becoming more and more acute. The largest producing corporations are operating at one-fifth to nearly normal capacity. Universal is about the only firm able to claim the "nearly normal" production, for all the rest are using only half their facilities. Second to Universal in production are the Fox Film Studios, which is using half the studios under the company's control.

Metro and Lasky are practically at a standstill. Goldwyn is operating about one-fourth the usual amount of facilities. Most of the actors are kept from seeking other work by the fact that they are under contract and can draw their pay. But extras and other employes are doing odd jobs, and a great many seeking other employment until conditions improve.

Heads of most of the big firms attribute the slump to a holding off to see what the public wants, and also to a desire to see how the industry will fare in the hands of the new Congress in regard to excess and income taxes.

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VAUDEVILLE BILLS

(Continued from Page 21)

PITTSBURG

Walker—Wood & Lawson—Lucille Trio—Byron & Price—Estelle Sully—Billy Lytell Girls—Ferro & Coulter—Aerial St. Onges.

PARKERSBURG

(First Half)—Uyeda Bros.—DeLyte Girls—Pinto & Boyle—Hearts & Flowers. (Second Half)—John LeClair—Paul & G. Hal—Fern & Marie—Chief Little Elk Co.

PASSAIC

(First Half)—Novelty Perrettes—Allen & Goss—Mullen & Stanley—Ungaro Romany—Three Belmonts. (Second Half)—Robert & Roberts—Howard & Craddock—Mack & Earl—Willie Solar—Marie Hart Co.

PHILADELPHIA

Wm. Penn (First Half)—Jean & Valjean—Mack & Lane—Taxie—Cunningham & Bennett—Bits of Hits. (Second Half)—Dancing Dorans—Bender & Meehan—Damerel & Vail—Fred Elliott—Hazel Greene Co.

Keystone—Nippon Duo—Helen Primrose—Gilfoyle & Lange—Santley & Norton—Polly's Pearls.

Girard (First Half)—Russ Leddy Co.—Amanda Gilbert Boys—Phil Adams Co. (Second Half)—Peggy Brooks—Burns & Wilson—Shawkey, Roth & Witt—Hendrick's Belle Isle.

Grand Street (First Half)—Aneta—Casting Melos. (Second Half)—Aneta—Erford Goldening—Galette's Monks.

New Kensington—Victoria—Mack & Reading—Hager & Goodwin—Marshal Montgomery.

Grand Opera House—Princess Wah Leta Ka—Bennett & Lee.

READING

(First Half)—Page, Hack & Mack—Stevens & Brunelle—Millaly McCarthy Co.—Carson & Willard—Kuma. (Second Half)—Eddie Montrose—Wild & Sedalia—Billy Miller Co.—Jean Gramese—J. C. Mack Co.

SHENANDOAH

Arnold & Florenz—Faden Trio—Will Oakland—Burke, Walsh & Nana.

SHAMOKIN

(First Half)—Jolly Johnny Jones—Grenlee & Drayton—Will Oakland—Burke, Walsh & Nana. (Second Half)—The Nikko—Cunningham & Bennett—Nelson Bailey—Monroe Willard Co.

SARATOGA

Jarrow—Hank Brown Co.—Reilly & Reilly.

SCHENECTADY

(First Half)—Lockhard & Leddy—Cook & Oatman—A. Robins. (Second Half)—Choy Ling Lee Troupe—Geo. Nagel—Thos. Wise Co.—Furman & Nash.

SYRACUSE

(First Half)—Tamaki Duo—Stanley & Lee—Major Allen—Will & M. Laver—Frank Mullane—Making Movies. (Second Half)—Equilli Bros.—Infield & Noble—Henry & Moore—Making Movies—Eckert & Moore—Bobby McLean Co.

STEUBENVILLE

(First Half)—Miller & Capman—Hobson & Beattie—Life—Pietro. (Second Half)—Le Doux & LeDoux—Melville & Rule—Charles Olcott—Stafford & Duross.

STAMFORD

(First Half)—Frank Mansfield—Allen & Belford—Mack & Salle—Rounder of Old Broadway. (Second Half)—Novelty Perrettes—Ungaro Romany—Arthur Whitelaw—Pearson Leis Co.

TORONTO

Clown Seal—Wm. H. St. James Co.—Harper & Blank—Aithoff Sis.—Baraban & Grohrs.

TROY

(First Half)—Coraddini's Animals—Geo. Nagel Co.—Thos. Wise Co.—Furman & Nash—Eckert & Moore—Choy Ling Hee Troupe. (Second Half)—Eary & Eary—Ben Meroff Co.—A. Robins—Yes, My Dear.

UTICA

(First Half)—Eary & Eary—Ben Meroff Co.—Wanzer & Palmer—Master Gabriel Co.—Clinton & Harvey—DeWitt, Burns & T. (Second Half)—Wardell & LaCosta—Judson Cole—Clinton & Roney—Fixing the Furnace—The Herberts.

WOONSOCKET

Harry Holma Co.—West & Van Siclen—McLaughlin & Evans—Harry Sykes.

WHEELING

(First Half)—LeDoux & LeDoux—James (Fat) Thompson—Melville & Tule—Chas. Olcott—Stafford & Durless. (Second Half)—Miller & Capman—Burke & Burke—Hobson & Beattie—Life—Pietro.

YORK

(First Half)—Eddie Montrose—Wild & Sidalia—Francis Renault—Jean Granese—Derkin's Animals. (Second Half)—Page, Hack & Mack—Stevens & Brunelle—Millaly McCarthy—Carson & Willard—Kuma.

W. V. M. A.

CHICAGO, ILL.

American (First Half)—Leon Varvara—McCormack & Wallace—Anderson & Burt—Jazzology. (Second Half)—Harry Hayden & Co.—Tonie Grey & Co.—Ed. Janis Revue.

Lincoln (First Half)—Harry & Anna Seymour—Whipple & Huston—Chas. Harrison & Sylvia Dakin—Shaw & Bernard—Willie Bros. (Second Half)—Waiters Wanted—Leon Varvara—Jazzology.

Fedsis (First Half)—Connell, Leona & Zippy—Bennington & Scott—Steve Freda—Sophie Tucker & Boys—Silver Duval & Co.—Hanlon & Clifton. (Second Half)—Gillette—Will Fox & Co.—Jack Lee—Sophie Tucker & Boys—Bell & Aaron.

Empress (First Half)—Hayatako Bros.—Kennedy & Nelson—Adler & Dunbar—Sig. Franz & Co. (Second Half)—Connell, Leona & Zippy—Johnny Johnston—Whipple Huston & Co.—Webber, Beck & Frazer—Marcontoni Trio.

Logan Square (First Half)—Lawton—Sergeant Bros.—At the Turnpike—Walsaley & Keating—Marcontoni Trio. (Second Half)—Monti & Marti—Wallace Galvin—Girls will be Girls—Silver Duval & Co.—Hayatako Bros.

AURORA, ILL.

Fox—Howard Nichols—Pete Pinto & Boyle—Breath of Spring—Larry Comer.

ALTON, ILL.

Hippodrome (First Half) — Tango Shoes — Clay Crouch. (Second Half)—Hathame Bros.—Broen Family.

BATTLE CREEK, MICH.

Bijou (First Half)—Techow's Cats—Lillian De Vere—O'Brien, Mgr. & Prop.—Jack Jenny Trio—Yuni & Fugi. (Last Half)—Kartelli—Conn & Albert—Jack Levy & Girls.

BELLEVILLE, ILL.

Washington (First Half)—Forrest & Church—Black & O'Donnell—Nathane Bros. (Second Half)—The Great Reese—Benny Harrison & Co.—Four of a Kind.

BLOOMINGTON, ILL.

Majestic (First Half)—One to Fill—Ja Da Trio—Samaroff & Sonia. (Second Half)—The Bimbos—Jordan & Tyler—Tango Shoes.

CHAMPAIGN, ILL.

Orpheum (First Half)—Monti & Parti—Hollins Sisters—Billy Shone—Flirtation—Kane & Herman—Sultan. (Second Half)—Rosie Rife & Co.—Pauline Saxon & Sister—Ford & Sheehan—Adler & Dunbar—Wm. Sisto—Six American Belfords.

CEDAR RAPIDS, IA.

Majestic (First Half)—Max Bloom. (Second Half)—Watsika & Understudy—The Murray Girls—Hanlon & Clifton—Walmaley & Keating—The Champion—Leipzig—Colour Game.

CRAWFORDSVILLE, IND.

(Second Half)—Bently & Walsh—Davey Jameson—Small & Sisters—Harry Webb.

CLINTON, IA.

(First Half)—Green & Dean—Salon Singers—Waimen & Berry. (Second Half)—Shaw & Campbell—Roshier & Muff.

CLINTON, IA.

Orpheum (First Half)—Millard Bros.—Homer Mills & Co.—Three to Fill. (Second Half)—Frank & Kittie—Larose & Adams—Stratford Comedy Four.

CENTRALIA, ILL.

Grand (First Half)—Violet Goulet—Tabor & Green—Time and Tile. Second Half)—Straus Twins—Chamberlain & Earl—Three Lordons.

DES MOINES, IA.

Majestic (First Half)—Frank & Kittie—Perrone & Oliver—Erin & Lockwood—Four Ishikawa Bros. (Second Half)—Millard Bros.—Princeton & Watson—Maybelle Phillips—His Royal Highness.

DANVILLE, ILL.

Palace (First Half)—Jean & Arthur Keely—Jimmie Middleton—Keeper & Kupie—Wanzer & Palmer—Little Nap. (Second Half)—Waiman & Berry—Green & Dean—Willis Gilbert.

DUBUQUE, IA.

Majestic — Monroe Bros. — Maybelle Phillips — Stratford Comedy Four—Tid Bits of 1920—Lockwood & Bush—Colour Game.

DECATUR, ILL.

Empress (First Half)—Rosie Rife & Co.—Ferguson & Sunderland—Palo & Palet—Harry Hayden & Co.—James H. Cullen—Six American Belfords. (Second Half)—Osaki & Taki—Otto & Sheridan—Flirtation—Emily Darrell—Kane & Herman—Rose & Moon.

EVANSVILLE, IND.

Grand (First Half)—Miss Ioleen—Holden & Harron—Mr. & Mrs. Tommy Martin—Devoe & Hosford—Singer Midgets. (Second Half)—Three Romanos—Orr & Hagar—Herman & Shirley—Bill Robinson—Singer Midgets.

E. ST. LOUIS, ILL.

Erbers Theatre (First Half)—The Great Rasso—Adams & Barnett—Jenks & Allen—Maria Lo Go. (Last Half)—Frances & Phillips—Black & O'Donnel—Clay Grouch—Glasgow Maids.

FORT WAYNE

Palace—Roof Garden Trio—Pagana—Gilroy, Dolan & Corriel—Sybil Vane—Duffy & Mann—The Volunteers.

FLINT

Bijou (First Half)—Van & Belle—Waiters Wanted—Stuart Girls—Pichanni Troupe. (Last Half)—Dancing Humphrers—Fiske & Fallen—John R. Gordon & Co.—Budie Walton.

GALESBURG, ILL.

Orpheum Theatre (First Half)—Bernard & Ferris—Rawson & Clare—Pete Pinto & Boyle. (Last Half)—Three Ankers—Weber & Elliott.

GRANITE CITY

Washington Theatre (First Half)—Breen Family. (Last Half)—Wheeler & Totter—Violet Goulet. (Sunday)—Hayes & Lloyd.

GREEN BAY

Orpheum—Wellington & Sylvia—Mack & Bernard—Harry Ellis—Mack & Brantly.

JACKSON

Orpheum (First Half)—Three Blighty Girls—Jessie Hayward & Co.—Buddie Walton—Five of Clubs. (Last Half)—Lillian DeVere—O'Brien, Mgr. & Prop.—Newhoff & Phelps—Pichianni Troupe.

JOLIET, ILL.

Orpheum Theatre (Sunday)—Rawson & Clare—Jack Rose. (First Half)—Arco Bros.—Sam Hearn. (Last Half)—Adonis & Co.—Ferguson & Sunderland—Rubetown Follies.

KALAMAZOO

Regent (First Half)—Gypsy Meredith & Co.—Jack Levy & Girls—Henry & Adelaide—John R. Gordon & Co.—Nelson & Madison—Kartelli. (Last Half)—Paul Levan & Miller—Tracy Palmer & Tracy—Jack Jenny Trio—Jessie Hayward & Co.—Briscoe & Raugh—Five of Clubs.

KOKOMO, IND.

(First Half)—Bently & Walsh—Davey Jameson—Small & Sisters—Harry Webb. (Last Half)—Jean & Arthur Keely—Marion Gibney—Salon Singers—Wanzer & Palmer—Little Nap.

KANSAS CITY, MO.

Globe (First Half)—Wurwells—McKown & Brady—Martha Hamilton & Co.—Skipper, Kennedy & Reeves. (Last Half)—Lizettes—Mason & Bailey—Casson & Kirke Co.—Angel & Fuller—Burns Bros.

KENOSHA, WISC.

Virginian Theatre (First Half)—The Newmans—Hayatako Bros.. (Last Half)—The Mast Kiddies—Brazilian Heiress—Bennington & Scott—Big Jim.

(*Continued on Page* 31.)

ORCHESTRA NEWS

PAUL ASH SUCCEEDS LAWRENCE

OAKLAND, Cal., Jan. 10.—Paul Ash, for the past three months conductor of the orchestra at Ye Liberty Playhouse, succeeded Maurice Lawrence at Loew's State Theatre, here, on January 2. Lawrence, it is understood, will go to another of the Loew houses in California. Ash was on the road the week before going to the State taking his orchestra with MacArthur's musical comedy company headed by May Yohe doing the one-nights in central California.

NEW FEATURE AT COLISEUM

Commencing on Monday night of this week the Coliseum Theatre orchestra is rendering an overture before the performance. The selection this week is "I Pagliacci." In addition to this a violin solo, "Humoresque," was artistically rendered. This feature of the entertainment was enthusiastically received and will doubtless be continued throughout the season.

LUZ A BUSY MAN

Ernest Luz, general musical director for the Marcus Loew is one of the busiest musicians in the entire country. In addition to the hiring of all the leaders for the various Loew houses, he sees all the pictures to be shown in the theatres, cues in the music for them and sees that the proper score leaves with the films for the various houses.

NEW ORCHESTRA FOR "FROLIC"

The Jones Orchestra of Chicago, which is coming East to make a series of phonograph records for a local concern, has been signed by F. Ziegfeld, Jr., to appear in "The Midnight Frolic" for the limited time in which the players will be in New York.

SHANLEY'S PUTS IN DANCING

Shanley's Restaurant, for the first time in its career, has instituted dancing as part of the entertainment. Formerly the restaurant gave a regular vaudeville show from its stage, but now the acts appear between dances on the floor, the orchestra occupying the stage.

JOLLY GETS AUTO SHOW

C. W. Jolly has secured the engagement to furnish the music for the big Bucyrus, O., automobile show to be held in that city on February 1st. Jolly has a fine musical organization and does much of the important musical work in Bucyrus and nearby towns and cities.

HRABAK IN PITTSBURGH

Alois Hrabak, whose orchestra at the 7th Avenue Hotel in Pittsburgh is one of the big attractions of the place, has an organization which compares favorably with any of the smaller orchestras in the entire country.

WALLACE AT LAKEWOOD

Ban Joe Wallace's Concert Dance Orchestra is now supplying the music at the Hotel Belmont, Lakewood, New Jersey. This is the only form of entertainment being given at the hotel.

BENDIX OUT OF ALCAZAR

SAN FRANCISCO, Cal., Jan. 10.—Theo. Bendix, who recently was engaged as musical director of the Alcazar Theatre orchestra, has resigned and M. M. I. Myers now holds the position.

FERNANDEZ IN JAPAN

J. L. Fernandez, the American orchestral leader, is now at the Oriental Hotel, Kobe, Japan, with an orchestra which is attracting much attention throughout the entire city.

FORBSTEIN AT THE NEWMAN

KANSAS CITY, Mo.—Leo F. Forbstein is leader of the big 40 piece orchestra at the Newman theatre where a big picture program is given twice daily.

COMPOSER STILL AMBITIOUS

CHICAGO, Jan. 8.—Carl Raymond, who a few decades ago toured the country in concert and was also composer of many popular melodies including "Just One Girl," was brought to the South Clark police station yesterday after being found in a basement, where he had been for three days without anything to eat. Raymond is eighty-six years old now, but he still cherishes ambitions. After a good feed, he said that he was awaiting the warm weather, when he expects some engagements. Some of the authorities wanted the aged musician put back in the Cook County poorhouse, but he insists that he can play the violin and piano as of old and would appreciate calls on his services as an entertainer.

WANTS WOMEN IN ORCHESTRA

Sir Henry Wood, prominent in English musical circles, stated recently that he will never consent to conduct an orchestra again without women participating as musicians. He lays stress upon the fact that they possess a delicacy of touch, especially violinists, not found in men. He also intimates that women are more sincere in their work. Citing an instance, Sir Henry reports that in many performances given by the Queens Hall Orchestra, the productions were enriched by tone waves and a spirit which evidenced the presence of ladies in the band.

VIOLINIST TO MAKE DEBUT

LONDON, Eng., Jan. 6.—Mlle. Carnot, reputed to be a descendant of the famous General Carnot, and related to M. Carnot, former president of France, a violinist, who has attained popularity in France, is to make her London variety debut shortly. She is now appearing in the provinces.

SAXO BAND BOOKED

The Saxo Band, which played at the Garden for some time, has been booked for a tour by the Victor Talking Machine Co.

A new band of seven opened there this week.

KEIMKE PLAYS IN NEWARK

Otto Keimke supplied two orchestras for the big ball of the employees of E. S. Plaut of Newark, N. J., held in that city on Wednesday night of this week.

He supplied two ten-piece orchestras furnishing a continuous musical program.

KRANSGRILL AT THE STRAND

W. F. McKinney, musical director of the Strand Theatre orchestra, has been replaced by Walter C. Kransgrill, who opened with a jazz orchestra of eleven pieces. Kransgrill is a banjo player, late with the Art Hickman orchestra.

EDDIE HORTON AT STRAND

SAN FRANCISCO, Cal., Jan. 10.—Eddie Horton, formally organist of the California Theatre, has been engaged in the same capacity at the Strand Theatre, and opened January 1.

"ENTERTAINERS" AT MIAMI

Ban Joe Wallace's "Broadway Entertainers," a six piece orchestra, has been booked at the Seminole Club, Miami, Florida, for an indefinite run.

DAVIS PLACES ANOTHER

Meyer Davis, who has a number of orchestras playing through the South, has placed one in the Jefferson Hotel, Richmond, Va.

AARONSON IN TIENTSIN

Joe. Aaronson with an American orchestra is now playing at the Empire Cafe, at Tientsin, China.

SARLI AT THE MISSOURI

Antonio P. Sarli is the leader of the new 35 piece orchestra at the Missouri Theatre, St. Louis, Mo.

STARS OF BURLESQUE

JACK REID'S RECORD BREAKERS

The Information Kid says: "Man-O-War is a great horse and the RECORD BREAKERS A GREAT SHOW." If you miss this one, we both lose.

SOUBRETTE **DIXIE MASON** E. THOS BEATTY'S FRENCH FROLICS

FEATURED COMEDIAN WITH BERNSTEIN AND GALLAGHER'S.. BATHING BEAUTIES **JACK HUNT** SEASON 1919-1920 1921-1922 1923

HAPPY NEW YEAR

CHIEF MISCHIEF MAKER SKATING AROUND AMERICAN CIRCUIT **FRED REEB** Principal Comedian Eddie and Tom Sullivan's "Mischief Makers"

HEBREW COMEDIAN DOING FINE WITH **JACK LA MONT** BERNSTEIN AND GALLAGHER'S BATHING BEAUTIES

HAPPY NEW YEAR

WITH BARNEY GERARD'S "FOLLIES OF THE DAY"

MATTY **WHITE** AND **ULIS** AL

"IN A LEAGUE OF SONGS AND SMILES"

ANDY JOHN HELEN

FRANCIS-ROSS AND DUROSS

WITH BOSTONIANS

DIRECTION IKE WEBER

DANCING INGENUE AND JUVENILE TINA **GLENN** AND **RICHARDS** JACK

WITH BOSTONIANS

DIRECTION PAULINE COOKE

PRIMA DONNA CABARET GIRLS **Ethyle McDonald** FIRST TIME IN EAST

VERSATILE SOUBRETTE AND MARGY **MYERS and KNISE** NETTIE

TID BITS OF 1920 Direction—IKE WEBER

INGENUE THE WHISTLING GIRL

YARD AND A HALF OF SPEED **WEE MARY McPHERSON** SOUBRETTE MONTE CARLO GIRLS

DANCING INGENUE **JOSIE WEST** JACK REID'S RECORD BREAKERS

Direction—LOU REDELSHEIMER

ECCENTRIC BOOB COMEDIAN **Happy Freyer** WITH ALL JAZZ REVUE

Second Comedian **Johnny Hudgins** Monte Carlo Girls

FANNY ALBRIGHT

ONE OF THE DAINTIEST INGENUES IN BURLESQUE "JINGLE JINGLE" CO.

CHAS. E. PENDLEY

STRAIGHT MAN GEO. JAFFE'S JOY RIDERS

JESSIE McDONALD

Just Soubrette with MONTE CARLO GIRLS. Thanks to TOM SULLIVAN

IRENE LEARY

INGENUE L. M. HERK'S BEAUTY TRUST

PRINCESS LIVINGSTON

SOUBRETTE JIMMY COOPER'S "BEAUTY REVUE"

ETHEL SHUTTA

FEATURED DANCING COMEDIENNE SISTER OF JACK WITH TOWN SCANDALS

VAUDEVILLE

BOBBY BERNARD AND CO.

Theatre—*Jefferson.*
Style—*Playlet.*
Time—*Eighteen minutes.*
Setting—*Special.*

Bobby Bernard is a Hebrew comedian. Hugh Herbert is one, too. Herbert is also an able author, and one more has been added to his list of achievements in the new act he has written for Bobby Bernard. The act also shows clever staging, and admirable taste in character drawing, the three characters in the playlet being comedy ones, and yet contrasting with each other so greatly as not to interfere.

The opening of the act is given to a maid, who plays a clever "Maggie" charafter. It is really too bad that she has not more to do in the act. Bernard is a Jewish traveling salesman, and he has a brand of soap that is a world beater, but which he cannot sell. Disgusted and disgruntled, he locks himself in his room. A big, burly, overbearing personage is sent up to share the room with him, and immediately begins to boss Bernard around. The stranger lectures him on how to become successful, etc. Finally, he pulls out a card, which announces him as the president of a rival soap concern. He makes Bernard a proposition to throw down his firm in favor of a tempting salary. Bernard refuses, and not only tells the stranger what he thinks of him, but orders him out of the room. The stranger, like a hero in a play should, admits at the crucial moment that he is really J. W. Milton, head of a large chain of stores which Bernard had been trying to interest in his soap. Of course, the result can easily be imagined. Milton buys his soap, gives him a job at a hundred dollars a week, and as they shake hands over it, the chimes of the New Year rings, while they wish each other success, the curtain descends on this scene.

The lines are extremely funny, and some very funny bits of business have been introduced in the act. Bernard handles his lines and business extremely well, getting all there is out of them. The portly individual also gets plenty of laughs, but in a different style and of a different nature. The maid starts the thing going with the proper atmosphere by infusing a laugh the moment the curtain goes up. This act should have little trouble getting by, for it is really funny, well put on, and has all the requirements of a successful comedy offering.

S. K.

MARGIE GREY

Theatre—*Lyric.*
Style—*Wire walker.*
Time—*Eight minutes.*
Setting—*One and three.*

Margie Grey, looking cute, pretty and petite in a cloak of blue and gold with a bead fringe, pink stockings with white socks and fish-scale slippers, a hat of gold with blue ostrich plume, opens in "one" with a published song, following which she does a dance neatly.

Going to "full," a wire is discovered, and Miss Grey makes her reappearance in a low short fish-scale costume which displays her figure to good advantage. She dances an "Essence" on the stage, and repeats the feat upon the wire.

Follows a sailor's hornpipe in the same manner, after which Miss Grey, with both feet on the wire, grasps it with both hands and does a number of revolutions in this position; jumping from the wire, she does a cartwheel for a conclusion.

The wire work is excellent and Miss Grey, who was formerly of the team of Bell and Grey, is a dainty and charming performer, who makes her personality felt across the footlights. She does a nice turn for the better houses. We might suggest that after once getting on the wire she stay there, instead of getting up and down so many times.

H. W. M.

NEW ACTS AND REAPPEARANCES

(Continued on another page)

"THE MOTH & THE FLAME"

Theatre—*Coliseum.*
Style—*Dancing.*
Time—*Twenty minutes.*
Setting—*Full stage, special.*

One thing this act does not lack for at the outset, and that is names. The program states that Rosalie Stewart presented it. Ned Wayburn conceived it. Leo Edwards wrote the music, that John V. Lowe staged the dances, that Al Galard is the stage manager and John Rayhauser is the musical director.

After reading all this on the program, we also read a prologue that tells about the act and the story of the "Moth and the Flame." But, evidently, whoever arranged the act, thought "Well, having told them all about it, they know it now, for there's no use doing it in the act."

We sought vainly to find where any of the dances that were being done had any relation to the title or story of the "Moth and Flame." The closing dance pantomime did bear a resemblance to the title, but why name an entire act after one of the numbers?

Aside from that, we have no fault to find. Four people, consisting of John V. Lowe, Amelia Allen, Mildred Livingston and Gladys Conrad were in the offering.

John V. Lowe did some song bits, and danced with the girls in addition to solo work. All of which he did well. the Misses Livingston and Conrad did duo numbers and solo work on toes, and in eccentric manner, and did those very gracefully, displaying worlds of talent.

But it is of Miss Allen, who is featured with Lowe, that we wish to speak mainly.

Dissecting her, we have: First, pretty face; second, petite body; third, ability to do contortion; fourth, wonderful routines. Miss Allen is about the best find we have seen in years.

This should not detract from the merits of the others, for they are better than the average. The act itself does not merit any unfavorable criticism.

G. J. H.

GRACE DORO

Theatre—*Proctor's Twenty-third Street.*
Style—*Piano.*
Time—*Twelve minutes.*
Setting—*One.*

Attired in a pretty pink gown, Miss Doro upon entering immediately acknowledged that she was never cut out for grand opera singing, and that her act doesn't even take in a dance step. She admits that she can do little besides play the piano, and then proceeds to show that she can do that in a way to make her audience forget all about her inability to either sing or dance.

Her first number, a classical bit, is rendered with a great deal of technique, but at this house did not meet with the appreciation it warranted. Miss Doro then plays a published number, after which she gives an audience an idea of how it might be played in Japan and in Egypt. She then plays the same piece with a variation of "Yankee Doodle" and other American airs. From this point she had little difficulty in winning the approbation of those out front. A number in which, through the medium of the piano, she gave an idea of a musical apartment house, proved effective. Miss Doro's impression of how a pianola sounded went big, as did her ideas of the old-time musicbox, the ragtime playing of the colored janitor, and the syncopated efforts of the orchestra in the cabaret across the street. The turn is well presented and entertaining enough to insure meeting with success at the smaller houses.

J. Mc.

CHARLES LLOYD AND CO.

Theatre—*Proctor's Twenty-third Street.*
Style—*Comedy.*
Time—*Fifteen minutes.*
Setting—*Three.*

Rather a fair comedy act, entailing a mixture of old and new gags, is that offered by Charles Lloyd, assisted by an unbilled female partner. Most of the comedy is derived through the medium of a flivver, which is purchased by a bargain-seeking husband. The rise of the curtain reveals a setting in three partitioned in the centre. One side represents the dining room of a home, and the other the courtyard. On the latter side a man stands tinkering with a dilapidated prop automobile, while his wife is setting the dinner table.

Lloyd, as the husband, calls his better half and announces the fact that he has struck a bargain, inasmuch as the car had originally cost $3,000, but that its owner had been willing to sell it for $800. However, Lloyd, having only $60 with him, managed to get it for that sum. He then proceeds to show his wife the fruit of his bargain. Her ignorance of the mechanism of an automobile furnishes a number of laughs, provoked by the manner in which Lloyd explains things. When she asks him if it is a self-starter, he replies that it is such an excellent one it is necessary to chain it to a tree every night to keep it from running away. Following a lot of talk along this vein, the couple enter the dining room, wherein much of the resultant dialogue is rather hoary. It develops that the wife's uncle had died and friend husband says he will take her to the funeral in his new car.

An effective punch is used at the end. After many futile attempts to get the engine started, it finally starts to wheeze, and as the couple become ensconced in their seats, there is an explosion, the forefront of the car being yanked off stage, leaving Lloyd holding the steering wheel. Lloyd manages to get all of the lines over to laughs, while his partner serves as a capable foil. The bit in the dining room might be cut a trifle, as it slows up the action somewhat. On the whole, however, the turn is a fairly good comedy vehicle, and at this house won laughs in abundance as well as applause.

J. Mc.

SAWYER AND EDDIE

Theatre—*Proctor's Twenty-third Street.*
Style—*Equilibrists.*
Time—*Nine minutes.*
Setting—*Full stage.*

Aside from being two capable equilibrists, whose turn involves a number of difficult balancing feats on the trapeze, Sawyer and Eddie interject quite a little dialogue into their act, most of which is well handled. The male member of the team is a powerfully built tall chap. His partner is, on the other hand, a rather frail little Miss. The former opens with a few balancing feats upon the trapeze. He then sets an auxiliary trapeze which is half the width of the first and attached to it, after which the girl enters.

The latter climbs to the smaller trapeze beside her partner, and they proceed to execute a number of balancing feats. The best stunts are those which involve the use of a chair placed upon the bar, with the man sitting on it and the girl balanced on him. The difference in physique of the couple serves as the medium to some meaty repartee, some of which is spoiled, however, by a very affected giggle on the part of the girl. Her forced method of laughing is not funny and nullifies much of the good work done.

J. Mc.

ALEXANDRIA

Theatre—*Proctor's 125th Street.*
Style—*Comedy and xylophone.*
Time—*Ten minutes.*
Setting—*One.*

A very good comedy idea, very well worked out, is presented by Alexandria.

On darkened stage he enters as a stage hand, setting his own stuff; when the drop is raised the table, which he has placed too close, is thrown to the floor, spilling a lot of tin plates. Various instructions are given by the stage manager from the wings, which only results in the stage hand generally mixing up things more, the xylophone is set wrong, the electric lamps fall off, part of the xylophone falls on the floor, etc. A straight man enters in dress suit, supposedly Alexandria, and attempts to play, but is interrupted by the stage hand who, each time he comes on, spills something else. This was all well worked up for the playing of the instrument by Alexandria.

Up to this point the act went over big, but at the supper show, with just the assistance of a pianist, when the fast tempo was hit, the pianist couldn't follow, and the act was at a decided disadvantage. He had to start one number twice, but it was useless. From the way he hit the xylophone, however, we'll say he can play it.

A good novelty that would prove a laughing and applause hit for its cleverness of conception and manner of presentation, on bills in the better houses.

H. W. M.

EVELYN DeLYONS AND CO.

Theatre—*Jefferson.*
Style—*Acrobatic.*
Time—*Seven minutes.*
Setting—*Full, special.*

The merit of this act lies in the snappy, rapid fire manner in which a number of divergent athletic and acrobatic features are presented. There is not a slow moment in the entire offering. Two men and one woman complete the act, and although the woman's name is given the act, it is the men who really do the work.

They open with some lifts and strong-arm stunts, quite a variety of these being shown, the woman demonstrating her lifting ability as well. They then go to the trapeze, and a few fast tricks are demonstrated, in which all three take part. Unlike a good many acts of this kind, they do not close with an "iron jaw" spin, which is, however, included in the routine. The woman takes the spin, suspended by her ankle. They close with the heavier of the men, suspended from a top-bar, supporting a trapeze, from which the other man and woman do a double body spin, backwards. A good turn for the positions usually accorded such acts on the better time.

S. K.

CAMILLE TRIO

Theatre—*Keeney's.*
Style—*Acrobatic comedy.*
Time—*Eight minutes.*
Setting—*Full, special.*

The Camille Trio have an acrobatic slapstick comedy act that will do very nicely in the popular houses, but lacks the finish and class for big time, because of haphazard way in which it is done, and circus tactics employed to put it over. The man works on the triple aerial bar, the apparatus, however, being "freaked" so that the bars come apart, or the stays stretch, etc.

The three men take a lot of hard falls and whacks with the slapstick, between which they do a few stunts on the bars. Without a routine of tricks that were put over in straight, snappy style, and some comedy of the lighter variety thrown in, they would have a high-class act, but this one as it stands is just an ordinary slapstick acrobatic act that will amuse a certain style of audience to a degree. Merit misplaced.

S. K.

A COMPLETE LIST

of Names, Addresses, Telephone Numbers, etc., of Managers, Agents, Music Publishers and New York and Brooklyn Theatres was published in the last Christmas Clipper.

A few copies can be secured

SEND 25 CENTS

CLIPPER CORPORATION

1604 BROADWAY NEW YORK

B. F. KEITH'S PALACE THEATRE THIS WEEK

Lillian Roth

CHILD STAR OF "SHAVING'S CO.," ASSISTED BY

SISTER ANNA

In a Skit

"MAKE BELIEVE"

PEARL HAMILTON

DANCING ARTISTE ECCENTRIC WITH ALL JAZZ REVUE

BERT and LOU MARKS

WITH ED LEE WROTHE AND HIS BEST SHOW

DAISY HARRIS

Dancing Ingenue Soubrette The Careless Coon Shouter With Tid Bits of 1920

VAUDEVILLE NEWS

KEITH HOUSES HOLD CONTESTS

Popularity contests are now being arranged in the different Keith houses throughout the city, for the purpose of getting the most popular acts with the patrons of nine different local houses here. Seven houses have already given ballots to their patrons and the dates for the playing of the bills voted on by the patrons set. The Hamilton is the first of these, and will hold its "All Favorites' Bill" during the week of April 24.

The Colonial and Alhambra will give their patrons the desired acts as far as possible, during the week of January 31. The Jefferson will do the same in the week of February 7, the Royal, week of Feb. 14, and the Orpheum and Bushwick, the week of March 21. The dates for the Riverside and 81st street theatres have not been set.

It will naturally be an impossibility to have all the winners play on one bill, but bills will be arranged as far as possible to give the patrons what they want. Another phase of the popularity contest that is being looked after by the booking office is that the votes of the patrons of each theatre will give an insight as to what type of act is desired in each locality.

PANTAGES IN ADIRONDACK TOWN

MALONE, Jan. 10.—Warren Chapin, representing the Pantages company, is stopping at the Smith House here and is looking over the property with a view of purchasing it and building a theatre in this village.

The Smith House lot is one of the best business sites in the town, having a frontage on West Main street of 160 feet and a depth on Academy street of 220 feet.

If the plans go through the hotel will be torn down and a theatre erected on the site. A seating capacity of 1,000 is the present plans for the theatre and a combination vaudeville and picture bill will be presented.

NEW HOUSE OPENS IN ANSONIA

ANSONIA, Conn., Jan. 8.—The new Capitol Theatre here, owned and managed by M. R. Hoffman, opened this week. The theatre, which seats 2,000, cost $500,000 to build, and is one of the most completely equipped theatres in New England. Even the stage drops are worked by means of electrical connections. The policy of the house is a five-act split week. For the opening bill, however, nine acts were booked The following were the acts: Bunnie and Berri, Wilson and Kelly, "The Owl," Mumford and Stanley, Little Caruso and company, Lady Oga Towaga, Buzzell and Parker, and the Three Jahns.

MADDOCK HAS NEW REVUE

"Bubbles" is the title of a new act which is being produced by C. B. Maddock. It opened on Monday, in Scranton, Pa. The act has fifteen people, featuring Billy Lynn, Euolie Young, Robert O'Connor, Margaret Chopin and Grace Hoey.

Frank Stammers wrote the book and B. C. Hilliard the music.

LAUREL LEE IS ENGAGED

LOS ANGELES, Jan. 5.—While playing at the Orpheum theatre here last week, Laurel Lee, the "Chummy Chatterer," announced her engagement to marry Captain Claude Collins, of the United States Aviation Service. Capt. Collins is attached to the New York Branch.

STAR'S BABY LOST IN WOODS

Mabel Taliaferro's's baby, "Little Billy," two and one-half years old, occasioned quite a little excitement last week in Stamford when he was lost in the woods during a rainstorm. Searching parties and police were sent out and after seven hours found the child in a dense thicket.

CLARK SHOWS NEW ACT

Wilfred Clark opened at Keith's Greenpoint Theatre during the first half of this week in a new act by himself called "Now What?"

4 KEITH HOUSES IN BRONX

By the time the season of 1921-1922 gets into full swing, the Keith Vaudeville Exchange will have four houses in the Bronx booked through its offices. The exchange will have Keith's Fordham Theatre, which opens in February as the first of the new additions. The Fordham Theatre, which is at the Grand Concourse and Valentine avenue, will have a policy of six vaudeville acts and a feature film. The house will seat 2,500.

The second to be added will be that of B. S. Moss' Atlas Theatre, at Prospect avenue and 161st street, which opens early this Spring. This house is designed on the same style as the Coliseum, seating 3,500, and will play six acts of Keith vaudeville and a feature film on a split week policy. The Grant Theatre, which Moss is now building at Tremont and Webster avenues, is also being designed à la Coliseum and will seat 3,500. Its policy has not been definitely decided, but whether the vaudeville will be a full week or split week stand, it will be booked through the Keith office.

These three and the Royal Theatre, which has been in operation for years, gives Keith vaudeville a complete covering of the Bronx borough.

WAR ROMANCE ENDS IN WEDDING

Alfred Powell, the dancer, (in private life known as Alfred Hitch), was married last week to Mlle. Germaine Bemelin, of Brussels, Belgium. Mlle. Bemelin came to this country two weeks ago for the wedding. Powell is a member of the act known as Powell and Vermi. The ceremony took place in "The Little Church Around the Corner," on Thursday morning. Owen Jones acted as best man. The Rev. Dr. Cleveland officiated.

The wedding is the climax of a war romance, which started in France four years ago, where the bride was a nurse and Powell in the army.

A reception was given the couple at the N. V. A. Thursday night.

COURTNEY SISTERS REUNITE

Florence and Fay Courtney are back together again for the first time since Florence married George Jessel.

Jessel was playing the Majestic in Chicago last week and Florence traveling with him, they met Fay who was working at the Winter Garden cabaret.

Trying over some songs at one of the music publishers, they became enthused, decided to team up again, and wired Rosalie Stuart in the Palace Theatre building to get them some time.

ALONG CAME RUTH

Ruth Syrop, Tom Rooney's young stenographer, was robbed in the subway last week of her pocket book containing forty dollars, her keys and other trinkets.

Miss Syrop left Rooney's office taking a subway to her home and Brooklyn and does not remember having seen the purse after paying her fare, nor did she notice its loss until she left the subway but says after this she will be sure to carry her money in a much safer place.

ELLA SHEILDS COMES BACK

BALTIMORE, Md., Jan. 10.—Ella Sheilds, male impersonator, who arrived back in this country for a return engagement on January 8, aboard the *Celtic*, opens here today at Keith's Theatre.

BEGIN PLAYING REBOOKED DATES

Causci and Verdi, a musical act, which recently completed a forty weeks' tour of the Loew time, and were immediately rebooked to play return dates at every theatre they appeared in, open the return tour at Knoxville, Tenn., on January 27.

SHERMAN ON SUN TIME

Dan Sherman and his Jazz Circus, including Mabel De Forest and Theresa Sherman, opened Jan. 10 on the Gus Sun Time, after concluding a trip over the Keith Southern houses at Cincinnati, Jan. 8.

KAHN'S UNION SQUARE HAS A GOOD LAUGHING SHOW

A real good laughing show in two parts was produced at Kahn's Union Square last week by Tom Howard. He called the first part "The Beauty Shop" and the last "A Night in Venice"; both were crammed full of funny situations, capably handled by the comedians.

Howard and Joe Rose took care of the comedy part of the program, while the lady principals had no trouble in getting the musical part over.

Howard, in his eccentric role, funny make-up and odd looking clothes, was very amusing. His slow droll way of working making a fine contrast to Rose's work. The latter doing his "Dutch," using the chin piece, comical make-up and snappy dialect, working fast, was also funny. These boys work nicely together.

Gus Flaigg did a fine hare-lip part early in the show as well as several other characters later on.

Eddie Welch, working with lots of speed, handled the straight part in good form and kept the comedians hustling whenever he worked with them.

Helen Adair, looking as sweet as she always does, sang "Alice Blue Gown" and "My Mammy" creditably. She also did well in the scenes and displayed pretty dresses.

Laura Houston, a real peppery soubrette, danced and put her numbers over for good results. She did well with "Ginger" and "Doing What You're Doing." In the former Producer Fields staged a dandy cake for the chorus and they went through it well. Miss Houston wore pretty dresses.

Hattie Beall, full of ginger, put her numbers over with a snap. "I Like to Do It" and "Thing Called Love" more than pleased. Her costumes were in keeping with her style.

Margie Pennetti, the ingenue prima donna, sang "With Your Dangerous Eyes" and "Slow and Easy" much to the pleasure of the crowded house. She sure knows how to get a number over. Her gowns were pleasing to the eye.

Violet Buckley made up well and looked fine from the front in the wardrobe she offered. Miss Buckley rendered her numbers nicely and did well in the bits.

In the "bill collecting" bit Howard, Rose, Flaigg and Miss Adair worked up a lot of comedy and had the audience in a good humor, giving the show a fine start.

The "manicure" bit had just enough snap to it to make it go as it was intended. Howard and Miss Beall did it.

The "mechanical doll" bit had funny lines and was nicely worked up by Howard, Rose, Welch and Miss Houston. The latter doing the doll well.

The "betting" bit proved amusing as Howard, Rose and Flaigg did it.

There were many other bits and scenes equally as funny.

Kahn has gathered a bunch of pretty girls in his chorus who are not afraid to work and they do. They are untiring in helping to put the numbers over. They wore pretty costumes.

The house was packed last Saturday afternoon, not a vacant seat could be seen in the lower part of the house. SID.

CHAS. KOSTER IN HOSPITAL

PITTSBURGH, Pa., Jan. 6.—Charles "Kid" Koster is confined in the Alleghany Hospital, the past week, where he was operated on for stomach trouble. He will return to the road shortly with the "County Fair," a feature picture he is handling.

AM. SHOWS AT THE STONE

BINGHAMTON, N. Y., Jan. 8.—The American Burlesque shows will play the Stone Opera House commencing with the "Razzle Dazzle" Company the week of Jan. 24. The shows have been playing the Army Theatre.

BURLESQUE NEWS

CAROLINE WARNER REMAINS

Satisfactory arrangements were made whereby Caroline Warner will remain with the "Joy Riders." George Jaffe jumped on to the show and fixed things up. Miss Warner was to close in Detroit Saturday.

MURPHY TO REMAIN

Frank "Rags" Murphy will remain with the "Monte Carlo Girls." He was to close at the Olympic last Saturday.

SIMMONDS REPLACES PERRY

Jack Perry closed as manager of Harry Hastings' "Kewpie Dolls" last Saturday in Buffalo. Teddy Simmonds has taken his place. The Musical Bells has been added to the show. They opened last week.

VIC PLANT CLOSES

BUFFALO, N. Y., Jan. 2.—Vic Plant closes with the "Kewpie Dolls" at the Academy this week. Lew Lederer will join the show here.

TOM COYNE REPLACES GLASS

Herbie Glass closed with the "Social Follies" in Scranton. Tom Coyne has taken his place.

BABE QUINN WITH SHOW

Babe Quinn opened with Graham and Randalls Comedy Company as soubrette Monday. The show is playing the Plummer Time. Lou Redelsheimer booked her.

GERTRUDE O'CONNOR SIGNS

Gertrude O'Connor, formerly with Rose Sydell and Edmond Hayes Companies, has been signed for three years commencing next season by Joseph M. Gates.

GORDON WITH CANTOR SHOW

Phil Gordon, formerly at the National Winter Garden, is with Lew Cantor's "Stepping Stone" company in vaudeville.

FRED BUSSEY IN HAVANA

Fred A. Bussey of Toledo is spending the Winter in Havana, Cuba. He arrived there the middle of November.

THE SOCIAL MAIDS

(Continued from Page 14)

was well rendered and it more than pleased. She is a graceful young lady.

Niblo and Spencer stopped the show in their singing and dancing specialty. It opened with Miss Spencer singing "Don't Take Away the Blues." Niblo follows in a fast dance and they finished dancing some steps that were new to us. They are wonderful dancers.

The "Social Maids" is a fast and funny show, due mostly to the work of the comedians. It's the best dancing offering we have seen and has catchy and tuneful music and a great production. Niblo and Spencer are a success and they are surrounded by a great cast, who help to put the show over. SID.

LEA AND CLARK SIGN

Eddie Shafer has engaged Mark Lea and Bernie Clark for his "Girls N' Everything" company now in rehearsal.

MAY MAC WITH "VICTORY BELLES"

May Mac opened with the "Victory Belles" last Saturday in Jersey City.

NEW MGR. FOR "LIVELY GIRLS"

Billy Eisenlohr closed as manager of the "Step Lively Girls" in Chicago. Emmett Callahan is now managing the show.

BARNEY GERARD HAS THE LIVELIEST FUNNIEST BEST AND MOST MERITORIOUS SHOW ON THE COLUMBIA CIRCUIT IN

WATSON AND COHAN

AND THE "GIRLS DE LOOKS"

Unanimously Endorsed in Every City and by All New York Papers. The Following Criticism Appeared in the New York "Tribune," Tuesday, December 28:

"THE GIRLS DE LOOKS" RIVALS MUSICAL COMEDY

Barney Gerard's Burlesque Offering Rated Best of Season So Far at the Columbia

Perhaps it would not be fair to productions which are to follow at the Columbia to call "The Girls De Looks" the best burlesque show of the season, but it is just to place it at the head of all which have preceded it. Not even the excellent Bedini productions are excluded. "The Girls De Looks," presented yesterday afternoon by Barney Gerard, seems a little more lively, a little funnier and a little better staged than any of the others.

Some of the singing numbers have been put on with as much care as is usually found in musical comedy productions, and the settings, especially the peacock room in the last act, are good. It is hard to draw a line between the kind of burlesque that "The Girls De Looks" represents and high-priced musical comedy productions.

No two comedians have won more applause at the Columbia this season than Joseph K. Watson and Will H. Cohan, who are the stars. They make an almost perfect combination and are fortunate in the material they have to work with. Watson wrote some of it himself. Sam Green, William Kao, Eddie Simp, Betty Evans, Momi Kalama and Anna Propp give the stars excellent support.

This Week—Miner's Empire Theatre, Newark, N. J.
Week Beg. Mon., Jan. 17—Casino Theatre, Philadelphia, Pa.
" " " " 24—Hurtig & Seamon's Theatre, New York City
" " " " 31—Orpheum Theatre, Paterson, N. J.

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O'DONNELLS

Catch us this week at the **COLUMBIA** with **Joe Hurtig's SOCIAL MAIDS.** Doing **second comedy** and going bigger and better than ever. If a **real live manager** wants a **fast eccentric comedian,** who dances, takes bumps and can make them laugh, and an A-1 **dancing ingenue soubrette,** just look us over any time this week at the **COLUMBIA,** or at the **Empire, Brooklyn,** next week.

Miners Empire, Newark, Week Jan. 24; Hurtig and Seamons, New York, Week Feb. 7

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BERTHA STARTZMAN
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EMILY KELLER
INGENUE SOUBRETTE JACK REID'S RECORD BREAKERS

RALPH MAY SUE
SMITH, ALLEN and SMITH
DANCING SPECIALTY, RALPH SMITH DOING STRAIGHT WITH PARISIAN FLIRTS

HARRY WILDE
RUBE COMEDIAN. Second season with Jean Bedini "PEEK-A-BOO"

CARRIE FINNELL
SOUBRETTE NATIONAL WINTER GARDEN

BERT and PAULINE HALL
JUVENILE, STRAIGHT AND INGENUE PRIMA DONNA—JACK REID'S RECORD BREAKERS

FRANK **CALLAN & KENYON** TOM
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NEIL E. SCHAFFNER
LIGHT COMEDY Direction OLLY LOGSDON Romax Bldg., 47th St. and B'way

Jack—GIBSON—Jessie
A CYCLE OF LAUGHS AND THRILLS

"BEGGAR'S OPERA" REVIVED

The revival last week, at the Greenwich Village Theatre, of "The Beggar's Opera," which has not been performed on an American stage for the past fifty years, was a distinct success and promises to beome one of the amusement fixtures of New York.

Arthur Hopkins is responsible for the production and revival of this famous English classic, which has been a favorite in England for some two hundred years, and here for the past one hundred and twenty-five years. The revival of the piece was in the hands of an English company, slightly augmented and changed, which for several months past had been giving the piece in London, where it was a success.

The original opera was the work of John Gay and Dr. Pepush, who wrote it in 1728, and the present production retains the same identity as did their work, only it has been revised and supplemented to suit modern tastes by Arnold Bennett and Frederic Austin. The action, which takes place in the year 1728, during the reign of George II. is replete with incident and burlesque on the courts of the times, the opera and other social functions as then performed. Many of these are still applicable today. The production, scenically, vocally and artistically, is more than creditable and every effort has been made not to lose the spirit of the original work in bringing it up to modern standards of production.

The piece is in three acts, with six scenes, and each has been carefully put on. Costuming, dance arrangements and musical settings are colorful, plentiful, graceful and catchy. The climaxes are admirably well developed and the dramatic incident culminates happily.

In the cast of the production were, Arthur Wynn, Charles Macgrath, Percy Heming, Alfred Heather, William Eville, C. G. Lewis, Lena Maitland, Sylvia Nelis, Dora Roseli, Nonny Lock, Edith Bartlett, Charles Tobin, Edward Ciannelli, James Wolff, Walton Macafee, Mario Carboni, S. Rosemunson, Meg Mollers, Clytie Hine, Gladys Johnson, Julie Meo, Vera Hurst, Enid Lindsay. John Mundy is conductor of the piece.

STARS FOR FUND BENEFIT

For the Actor's Fund Benefit at the Century Theatre on Friday afternoon, January 21, a number of well known stars will appear. A pageant entitled "The Ports of the World," featuring 100 naval boys and 28 girls of society, and a drama called "The Recoil," will be two of the features. Among those who have already agreed to appear are the Six Brown Brothers, Alfred Gerrard, Bert Levy, Frank Craven, George M. Cohan, Margaret Anglin, Florence Reed, May Irwin, Madge Kennedy, Julia Arthur, Nora Bayes, Roberta Arnold, Ann Andrews, Patricia Collinge, Marion Coakley, Gilda Varesi, Mrs. Holbrook Blinn, Claire Eames, Ada Mae Weeks, Janet Velie, Helen Ware, William Faversham, Holbrook Blinn, Fred Stone, Frank Bacon, Norman Trevor, Edmund Breese, Frank Truesdell, Lowell Sherman, Walter Walker, Alphonse Ethier, Robert T. Haines, Lionel Braham, Louis Hirsch, Jack McGowan, Savoy and Brennan, Grant Mitchell, Henry Stephenson, Harry C. Browne, Horace Braham, Pedro de Cordoba, Frank Reicher, George Backus and James C. Marlowe.

MOVIE PRICES TO STAY UP

According to owners of most of the city's film houses, who held a luncheon at the Hotel Astor last week, the motion picture theatres will not lower their prices in the near future. In fact, say the exhibitors, if any change will be made, it will be an increase. This, they claim, is due to the fact that their prices have never been so high in proportion to expenses as the legitimate theatre prices have been.

AL JENNINGS TALKS IN CHURCH

MEMPHIS, Tenn., Jan. 7.—As a result of the campaign being directed by the local board of censors against immorality and crime glorification in moving pictures, Al Jennings, reformed bandit, decided to abandon his efforts to have "The Lady of the Dugout" shown here, and on Sunday morning delivered a lecture on his experience at the Central Baptist Church.

MOROSCO HAS BIG PLANS

From the Pacific Coast comes word of new doings of Oliver Morosco, who is plunging into allied fields with activity. It was only a few days ago, comparatively, that he arrived in Los Angeles from New York to personally conduct the launching of his new $2,500,000 film enterprise, Oliver Morosco Productions, Inc.

Since that time he has staged new productions in his theatres here, planned a half dozen more, and then set out to build more theatres in which to show his stage plays and film features. The result is that twice within the last week Los Angeles has been made to gasp by Morosco.

First came the announcement that, affiliated with one of the strongest financial interests of the city, Morosco would build a million-dollar theatre in the new shopping district, thus giving him three down-town theatres in Los Angeles. Hardly had this news been assimilated when even a greater project was announced. This is the building on a 20-acre tract of a Greenwich Village, patterned after New York's famous Bohemian and amusement centre.

The Greenwich Village plan also includes the building of an immense studio on five acres of ground for Oliver Morosco Productions, Inc. This real estate, close to some of the largest studios on the Coast and in the center of a growing business community, already has been purchased and actual building operations are scheduled to begin soon.

In the village will be many of the features of New York's famous places, including a Morosco theatre. Already there is immense interest in Morosco's latest plans and a rush of smartest caterers, gown designers, decorators and others to join in giving Los Angeles its most cosmopolitan and metropolitan center.

The large film corporation actually is under way with the filming of the first feature, "The Half Breed," rapidly advancing. It is very evident that Morosco intends to use his highly successful stage methods in his screen productions. One of his first steps was the elimination of waste and lost motion, it being his creed that every dollar spent should reach the screen through intelligent and orderly procedure.

That Morosco will have plenty of plays and pictures to fill his theatres is shown by the fact that today he has nearly three thousand actors under contract with enough plays and scenarios to keep him busy for three years even at the Morosco speed.

RUSSIA WANTS PLAYS

LONDON, Eng., Dec. 31.—There is a report here that the Russian Commissary for Public Education has issued an appeal, and an offer of prizes, to students for the best prize plays written on the new workers' movement for Communism, to be produced in the new "proleterian" theatre. A list of books on revolutionary subjects which would make good plays has been issued. The following is the list: "Spartacus," by Cio Vinioli; "1788," by Victor Hugo, "The Gods Are Athirst," by Anatole France, as well as several books by Jack London and Maxim Gorky.

MACK IN IRISH STOCK

Andrew Mack has been booked by Harry A. Shea for a three-week season of Irish stock at the Fourteenth Street Theatre, beginning this week. Joe Klein, manager of the company, is to give his stay there special publicity and exploitation. Mack is receiving a salary of $750 for each week of the run.

KERRIGAN FORMS COMPANY

A new production company to be known as the J. Warren Kerrigan Productions, Incorporated, was formed last week, headed by the film star of that name. The company will make five six-reelers annually. The distributing of releases has not been settled yet.

BRADY GETS NEW DAVIS PLAY

"The Haunted House," a new play by Owen Davis, has been accepted by William A. Brady. The play will go into rehearsal as soon as a cast is secured.

JUST OUT

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42 SURE-FIRE PARODIES on all of Broadway's latest song hits.
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INFORMATION

as to address of **Irene Callahan** will be appreciated by **E. O. George**, Toledo, Ohio, St. Charles Hotel.

SHOULD BOOST PICTURES

"One of the best ways to combat any disposition on the part of home-town reformers to force anti-moving picture legislation is to play pictures of such merit and fine appeal as to demand the praise of even the most rabid reformer," says Dee Robinson, owner of the Madison and other theatres in Peoria, Ill. "I feel that in playing Cecil B. De Mille's Paramount production, 'Something to Think About,' I have done much to gain support from the best element in Peoria. And it is gratifying to say that, while playing such a fine picture of lofty sentiment, I also did a very splendid business, having a standout on the last day of a seven day run."

Illustrating how deep an impression "Something to Think About" made in his city, Mr. Robinson transmits a clipping from the Peoria *Journal-Transcript*, being the leading article under "Talk of the Town," by W. J. Leach, special writer. Here is the article, and it would be worth while for exhibitors to clip it and show it to their newspaper editors, not only if and when they play "Something to Think About," but as an influential argument against lending support to local motion picture "reform" agitators at any time:

"Peoria has not had a better sermon in many days than the one preached at the Madison Theatre during the last week under the title, 'Something to Think About.' It is a motion picture play with a religious teaching in which all the cookies are on the very bottom shelf.

"Big religious truths have been put into plays before, but not often has the truth been put so simply. In such plays as Charles Rann Kennedy's 'Servant in the House' and Jerome K. Jerome's 'Passing of the Third Floor Back,' the author has gotten at a big spiritual truth, but they have seemed a bit too poetical for the average man or woman. They savored a little of 'highbrow' effort.

"In the picture play which has just been shown at the Madison, the same great spiritual truths are applied in the simplest possible way to the solving of the commonest and most perplexing problem of every-day life. Had I known of the story a week ago, I should have been glad to advise all my friends in all the churches to take advantage of the show.

"Ministers could do their congregation a great service by keeping an eye out for these good things and informing their congregations when there is something so well worth while."

NARROW ESCAPE FOR ACTORS

Eugene O'Brien, Martha Mansfield and Director William P. S. Earle, while taking scenes in the North Carolina mountains for two forthcoming Selznick productions, narrowly escaped serious injury, when an embankment gave way and the occupants were thrown out of a flivver. The trio, with cameramen, were en route to Chimney Rock and Sugar Loaf Mountain, said to be the highest points in the North Carolina mountains, where later some picturesque exteriors were filmed.

Director Earle, commenting on the accident in a letter received at the Selznick Fort Lee studios, says in part: "Yesterday on the way up the side of Sugar Loaf Mountain the flivver seemed to go around the dangerous curves on two wheels. In an unguarded moment part of the embankment gave way and we were thrown out of the car, but fortunately escaped serious injury. At the time of the accident it looked as though we would be food for the encircling buzzards. As for the crazy driver, he took the accident as a matter of course, explaining that the road jest nat'rally gave way onct in a while, and not ter be worried.'"

TENOR MAKES BIG HIT

CHICAGO, Jan. 10.—An obscure tenor, hailing from Augusta, Me., Charles Marshall, last night went over to one of the biggest hits ever scored in this city when he sang the title role in Verdi's "Othello" at the Auditorium. He was recalled ten times at the conclusion of the first act, eight times at the end of the second, and, at the close, men and women climbed on the stage to show their appreciation.

MARMONT RE-ENGAGED

Percy Marmont, who is being seen on the screen in the leading male role of "Dead Men Tell No. Tales," has just been re-engaged by Vitagraph for another production. In this forthcoming picture Marmont will play opposite Corinne Griffith, with whom, it will be remembered, he appeared in "The Climbers" for the same company, working in this picture simultaneously with the filming of "The Vengeance of Durand," in which he played opposite Alice Joyce.

In addition to "Dead Men Tell No Tales," Marmont has recently been seen in "The Branded Woman" with Norma Talmadge and "Away Goes Prudence" with Billie Burke; he also played the lead in "The Better Way" with Hope Hampton, which will be released very soon.

FILM HOUSES TO AID OF EUROPE

Motion picture theatre owners throughout the country expect to realize at least $2,500,000 at special performances to be given on Saturday morning, January 29, as part of the contribution of the film industry to the $33,000,000 fund for European relief. It is expected that more than 10,000,000 children will be entertained at the benefit performances. Tickets will be sold to the public at 50 cents each, and it is expected that purchasers of large blocks will turn them over to schools and orphanages.

FILM ACTRESS ELOPES

GREENWICH, Conn., Jan. 5.—Virginia Best, motion picture actress, and Theodore Vanderlaan, son of a wealthy resident of Mamaroneck, N. Y., were married here yesterday following an elopement.

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"THE MEANEST MAN IN THE WORLD"
Mr. Cohan in the Title Role
GEO. M. **COHAN** Theatre, B'way and 43d St. Evs. 8.30; Mats. Wed. & Sat.
THE TAVERN
GREATEST MYSTERY OF THEM ALL
"WHAT'S ALL THE SHOOTIN' FOR"
Knickerbocker B'way, 38th St. Evs. 8.15; Mats. Wed. & Sat. 2.15
GEO. M. COHAN'S COMEDIANS
in the New Musical Comedy
"MARY" ISN'T IT A GRAND OLD NAME

ELTINGE Thea., W. 42d St. Evs. 8.45 Mats Wed. & Sat., 2.30
A. H. WOODS Presents
"LADIES NIGHT"
In a Turkish Bath

CAPITOL B'way at 51st St. Edward Bowes, Mgr. Dir.
WEEK JANUARY 9, 1921
MARY PICKFORD
in "THE LOVE LIGHT"
CAPITOL GRAND ORCHESTRA
Presentations by S. L. ROTHAPFEL

LYCEUM West 45th St. Evgs. 8.30 Mats. Thurs. and Sat. 2.30
DAVID BELASCO Presents
INA CLAIRE By Avery Hopwood In a New Comedy
THE GOLD DIGGERS

OLYMPIC 14th Street, Near 3d Av.
THIS WEEK
TIDBITS OF 1920
Next Week—TEMPTERS

BROOKLYN THEATRES

Gayety Theatre Throop Ave. & Broadway
THIS WEEK
TEMPTERS
Next Week—CABARET GIRLS
EVERY SUNDAY TWO BIG CONCERTS

Empire Theatre
Ralph Avenue and Broadway
GIRLS from HAPPYLAND
Next Week—SOCIAL MAIDS

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SOME SHOW
Wrestling Every Thursday Night
Direction—GEORGE BOTHNER
EVERY SUNDAY 2 BIG CONCERTS

Casino Theatre
Bowery Burlesquers
This Week
Next Week—JINGLE JINGLE

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NEW YORK CLIPPER

FOR

LATEST NEWS,

REVIEWS

VAUDEVILLE

DATES AHEAD

ON SALE

AT ALL

NEWSSTANDS,

EVERYWHERE

COMEDIAN SUED FOR ALIMONY

DETROIT, Mich., Jan. 10.—Emil "Jazz" Caspar, who is appearing this week as the featured comedian with Dave Marion's company at the Gayety Theatre here, was served with an alimony action by Lucille Clayton who charges that he owes her $1,780. This action is the result of a divorce suit which Mrs. Casper started about a year ago when the comedian was ordered to pay her $35 per week. According to her statement, "Shimmying Sambo," as he is billed with the show, has complied with only $100 worth of the order.

Caspar, who is a native of Syracuse, is said to be one of the highest salaried performers in burlesque. He joined Marion's company at the beginning of the present season and recently signed a five-year contract with the owner of the organization, when it played in St. Louis.

CATHOLIC GUILD SHOW ON FRIDAY

The Catholic Actors' Guild will give an entertainment in the Hotel Astor next Friday afternoon, January 14, for the members of the theatrical profession as well as for the workers in its membership drive now on. More than one thousand names of new members have already been added to the rolls of The Guild, and fifteen hundred more at least will be handed in at the gathering Friday, when the Drive will be extended for another month, closing St. Valentine's Day. The entertainment will be preceded by the regular monthly meeting of The Guild and a reception to members of the profession. Miss Marie Wainwright will deliver an important address, and the entertainment by distinguished talent will be directed by William J. Kelly, as master of ceremonies.

KLAW THEATRE TO OPEN IN FEB.

The Klaw Theatre, the first of the four new Marc Klaw, Inc., theatres, will be opened about the middle of February. The new house, which is situated at 251 to 257 West Forty-fifth street, has a seating capacity of 820. The building and land entail a cost of $700,000. One of the innovations is the providing of space for the musicians over the boxes instead of in the orchestra, allowing for a larger seating capacity downstairs. The color scheme of the interior of the house is in gray, gold, and jade. Panelled wood wainscoting is used for the orchestra and balcony walls.

ELEPHANTS PLAY FIREMEN

BRIDGEPORT, Jan. 5.—Several trains of cars at the winter quarters of the Ringling Circus in this town were saved from destruction by fire today through the united action of three elephants, Albert, Babe and Queenie, known all over the country for their ring exhibitions. When the fire broke out the three animals pushed the trains out of danger and then quietly went back to their quarters.

FOREIGN FILMS TO INVADE U. S.

Maurice Rouseau, representative of French, German, English and Italian film producers, who is now in New York, has engaged Ralph Spence, production editor, to edit, recut, and Americanize forty foreign films during the coming year. It is said that this will involve an expenditure of $200,000.

PROPERTY MAN BREAKS ARM

CLEVELAND, Jan. 3.—Ralph Ray, property man with Otis Skinner in "At the Villa Rose," sustained a broken shoulder and arm in a fall on the stage of the Euclid Opera House shortly before the opening of the week's engagement Monday, January 3.

LONDON THEATRES CUT PITS

LONDON, Dec. 30.—The Oxford Theatre and the Queen's Theatre are the latest to be added to the list of theatres which are doing away with their pits. More seats are being installed where formerly the orchestras were.

NORDSTROM SKETCH LIKED

LONDON, Eng., Jan. 6.—A new sketch written by Frances Nordstrom, well known American authoress, and produced here by W. T. Ellwanger and Mary Livingstone, has scored a huge hit. The title of the piece is "All Wrong."

NEW ACT

SAMMY LEE AND CO.

Theatre—*Alhambra.*
Style—*Dance revue.*
Time—*Twenty minutes.*
Setting—*Full stage.* (*Special.*)

"Handle with Care" is the title of Sammy Lee's revue. All honor to Sammy Lee. He has evidently handled the production of this act with extreme care. It's a dance act of that rare quality, of the kind people so often wish to see, but very seldom get. It's different.

With Lee as a pianist, and four girls, respectively, Joan Paige, Elsie Dunbar, Peggy Hope and Alice Dawson, each pretty, shapely and especially capable.

The opening bit is very clever. Lee opens with a song, and then shows with a drop in two, four trunks, saying that it is an invention of his to save money. He announces in song, that producers put their girls in tights, but he puts his in trunks. When each trunk is opened a miniature room and furnishings are revealed. One a parlor, another a bedroom, then a kitchen, and then a bathroom.

It would be difficult to pick out the best number in the act. The Sailor number, in which he dances with Russian, Spanish, Hawaiian and American girls, shows his and their ability. The American girl, who we believe was Peggy Hope, did her American jazz dance in the present "Chicago" style, that was a riot, and almost stopped the show.

The closing number consists of tap dancing by the girls and Lee and is very effective. However, it is Lee's solo work that we should like to speak of. It is indeed rare to see an eccentric dance that shows technic. In fact, we never thought that it existed in that style of dancing. But Lee's work proves conclusively that it does, and that it can make an eccentric dance appear to be a classic.

The staging, the costumes, the people, all the requisites of an excellent act in the full meaning of the word, are offered by Sammy Lee. More than that, no one can ask. G. J. H.

SINGER COMMITTS SUICIDE

Miss Georgia Bentley, prominent in musical circles, committed suicide last Wednesday, at the home of Mrs. E. Phelps, in Union Springs, N. Y. A forty-five calibre revolver bullet, entered through the roof of her mouth and death was instantaneous. She taught music in the conservatories of Philadelphia, Washington and Chicago, and was also a concert performer. She was the daughter of the late Dr. George Bentley, a well-known dentist. A mother and brother survive her. The latter is a playwright.

THE WATER RATS ELECT

LONDON, Eng., Jan. 5.—The Water Rats elected the following officers for 1921: George D'Albert, King Rat, Fred Griffiths, Prince Rat, W. H. McCarthy, Scribe Rat, Fred Malcolm, Musical Rat, Gus Garrick, Test Rat, Fred Curran, Bait Rat, Harry Stelling, Collecting Rat. Installation of officers took place on January 2.

MARSHALL DINED BY BARRISTERS

Boyd Marshall, leading man with Mitzi in "Lady Billy," was the guest of honor at a dinner tendered to him last Thursday night by members of the Ohio Society of New York, who are practicing law, a profession in which Marshall was engaged before he took to the footlights.

LEWIS AND IZETTA SIGN

CHICAGO, Ill., Jan. 11.—T. Dwight Pepple has signed Bert Lewis and Izetta as features of the Merry Garden Revue at the Cadillac Hotel in Detroit, Mich. Pepple will cease to direct the revue after Jan. 31, 1921.

ORGANIZES OWN COMPANY

A new picture company, known as the Dolores Cassinelli Company, has just been organized and will star Miss Cassinelli.

VAUDEVILLE BILLS

(Continued from Page 23)

LINCOLN, NEB.
Liberty (First Half)—Lizette—Mason & Bailey—Casson, Kirke & Co.—Angel & Fuller—Burns Bros. (Last Half)—Dorothy Morris Trio—Gilbert & Saul—District School—Hugh Johnson—The Arleys.

MARION, OHIO
Laurel Girls—Freddie Berrens.

HUNINGTON, IND.
Vernon & Co.—Jessie Middleton.

MUSKEGON
Regent—Moms Herbert—Weber, Beck & Frazer—Girls Will Be Girls—Newhoff & Phelps—Paul Levan & Miller.

OTTAWA, ILL.
Gayety Theatre (Sunday)—Arco Bros.—Sam Hearn—"Flirtation."

OMAHA, NEB.
Empress—Dorothy Morris Trio—Gilbert & Saul—District School—Hugh Johnson.

OKMULGEE, OKLA.
Cook (Last Half)—Valentine Vox—Al Wise & Co.—Rurey & Byron—Davigneau's Celestials.

OKLAHOMA CITY
Lyric (First Half)—Elroy Sisters—Valentine Vox—Davigneau's Celestials—Grey & Byron—Bud & Jessie Grey. (Last Half)—Aerial Patts—Stanley & Olsen—Baxley & Porter—Worth Wayten Four—Silver Fountain.

PEORIA, ILL.
Orpheum Theatre (First Half)—Adonis & Co.—Pauline Saxon & Sister—Rubetown Follies—Moonlight—Wm. Sisto—Cheyenne Days. (Last Half)—Samaroff & Sonia—Ja Da Trio—Billy Shone—Concentration.

QUINCY, ILL.
Orpheum Theatre (First Half)—Three Ankers—Weber & Elliott. (Last Half)—Bernard & Ferris—Rawson & Clare—Pete Pinto & Boyle.

RACINE, WISC.
Rialto Theatre (First Half)—Wellington & Sylvia—The Mast Kiddies—Brazilian Heiress—Tony Gray & Co.—Biz Jim. (Last Half)—Larry Comer—Jack Trainer & Co.—Kennedy & Rooney—Big Franz Troupe.

RICHMOND
(First Half)—Shaw & Campbell. (Last Half)—Aeroplane Girls—Freddie Berrens—Vernon.

SOUTH BEND
Orpheum (First Half)—Davis & Chadwick—Patches—Nod Norworth—Ford & Sheehan. (Last Half)—Lawton—Three Blighty Girls—J. Rosamond Johnson—Powers & Wallace—Four Aces.

STREATOR, ILL.
Plumb Theatre (Sunday)—Bernard & Ferris—Tenié Grey & Co.—Ja Da Trio—Samaroff & Sonia.

ST. LOUIS, MO.
Columbia Theatre (First Half)—Frances & Phillips—Chamberlain & Earl—The Night Boat—Wheeler & Potter—Glasgow Maids. (Last Half)—Forest & Church—Jenks & Allen—Pearls Gypsies.

ST. JOE, MO.
Orpheum (First Half)—Grant Gardner—Bessie Brownng—Four Queens and a Joker—Duffy & Sweeney—Everett's Monks. (Last Half)—Retter Bros.—Kennedy & Martin—Ruth Rogers & Laurel Four—Tick Tack Revue—Clifford & Wills—Jean Berzac's Circus.

SIOUX FALLS, S. D.
Orpheum (First Half)—Jack McClosky & Pals—Henry S. Tooker & Co.—Thomas Potter Dunn—Alice Teddy. (Last Half)—Melroy Sisters—James Grady & Co.—Heim & Lockwood—Grey & Old Rose.

SAGINAW
Jeffers-Strand (First Half)—Dancing Humphreys—Fiske & Fallon—Johnny Johnson—Rubeville. (Last Half)—Yuni & Fugi—Stuart Girls—Maker & Redford—Faber & Burnett—Rubeville.

SPRINGFIELD
Majestic (First Half)—Osaki & Taki—Otto & Sheridan—Walzer & Dyer—Spic & Snap—Emily Darrell—Rose & Moon. (Last Half)—Sultan—Hollins Sisters—Anderson & Burt—Harry & Anna Seymour—Jas. H. Cullen—The Briants.

TERRE HAUTE
Hippodrome (First Half)—Three Romanos—Orr & Hagar—Herman & Shirley—Bill Robinson—Aeroplane Girls. (Last Half)—Miss Ioleen—Holden & Harron—Walzer & Dyer—Devoe & Hosford.

TOPEKA, KANSAS
Novelty (First Half)—Marco & Co.—Morgan & Ray—Three Chums—Charles Kenna—Ellis Nowlin Troupe. (Last Half)—Wurnelle—McKown & Brady—Martha Hamilton & Co.—Skipper, Kennedy & Reeve.

WATERLOO, IOWA
Majestic (First Half)—Melroy Sisters—James Grady & Co.—Princeton & Watson—Anna Eva Fay—Finn & Sawyer—Bottomley Troupe. (Last Half)—Monroe Bros.—Robinson & Pearce—Lockwood & Rush—Homer Miles & Co.—Anna Eva Fay.

WICHITA, KANSAS
Princess (First Half)—Aerial Patts—Stanley & Olsen—Baxley & Porter—Worth Wayten Four—Silver Fountain.

PANTAGES CIRCUIT

WINNIPEG, CANADA
Pantages—The Norvelles—3 Quillan Boys—Ray & Fox—Svengali—Meyers, Burns & O'Brien—Cevenne Troupe.

REGINA & SASKATCHEWAN
Pantages—White Bros.—Hinkle & May—Ray & Fox—Molera Revue—Pernaine & Shelly—Cevenne Troupe.

EDMONTON, CANADA
Pantages—Love & Wilbur—Jessie Miller—Geo. L. Graves & Co.—Marza Rehn—Quinn & Caverly—September Morn.

CALGARY, CANADA
Pantages—Paul Petching—Courtney & Irwin—Orville Stamm—Wilkins & Wilkins—Earl Cavanaugh & Co.

GREAT FALLS AND HELENA
Pantages—Apple Blossom Time—The Gaudschmidts—Sterling Saxophone 4—Sampsel & Leonhard Co.—Tom Kelly—Corelli's Circus.

BUTTE, ANACONDA AND MISSOULA
Pantages—Rosa King Trio—Austin & Allen—5 Violin Misses—Primrose's Minstrels—Zeida Santley—5 Petrowars.

SPOKANE
Pantages—Bedini's Horses—Bedini's Dogs—Peerless Trio—Ahn & Beck—Downing & Davis—George Hamid Troupe.

WALLA WALLA AND N. YAKIMA
Pantages—Roating & Barrett—Carter & Buddy—Embs & Alton—Otto Brothers—Julnar of the Sea.

SEATTLE
Pantages—The McIntyres—Beck & Stone—Countess Verona—Clair Vincent & Co.—The Novello Bros.—The Borasini Troupe.

VANCOUVER, B. C.
Pantages—Melnotte Duo—Redmond & Wells—Baldwin Blair & Co.—Doll Frolics—Howard & Ross—4 Bell Hops.

VICTORIA, B. C.
Pantages—3 Sons of Jazz—Salvation Molly—Sidney & Townley—Maud Earle Co.—The Pals—3 Bartos.

TACOMA, WASH.
Pantages—Girls of Altitude—Dorothy Lewis—Chase & La Tour—Imperial Quintette—Rowland & Meehan—Nemoe's Japs.

PORTLAND, ORE.
Pantages—Wyoming Trio—George & Ray Perry—Stateroom 19—Walton & Brandt—Putting it Over.

TRAVEL
Pantages—Robert Swan—Burt & Edith Kuhn—Walter Law Co.—Calvin & Wood—Private Property.

SAN FRANCISCO, CAL.
Pantages—4 Bouchas—Denishawn Dancers—Kennedy & Francis—Rigoletto Bros.

OAKLAND, CAL.
Pantages—Zara Carmen Trio—Mabel Blondell—Carl Rosini—Jerry & Bohannon—Jarriand Octette.

LOS ANGELES, CAL.
Pantages—Stuart & Keely—Chisholm & Breen—Lane & Plant—4 Renees—Schwartz & Clifford—Sweet Sweeties.

SAN DIEGO, CAL.
Pantages—Selma Braatz—Rubini Rosa—Mr. & Mrs. Melburn—Chot, Dody & Midge—Rowing River.

LONG BEACH, CAL.
Pantages—Pop Poulli—Lincoln Vernon—Perry Bussey—6 Venetian Gypsies—King & Irwin—4 Fantinos.

SALT LAKE, UTAH
Pantages—Will Morris—Moran Sisters—Hughie Clark—Giddy & Giddy—Boris Fudkin.

OGDEN, UTAH
Pantages—Girl in the Air—Devore & Taylor—Schwarz & Clifford—Melody of Youth—Murray Bennett—Powell Troupe.

DENVER
Pantages—Fulton & Mack—Charles Moratti Co.—Saint and Sinner—Wilson & McEvoy—Joe Whitehead—Sweet Sixteen.

TRAVEL
Pantages—Lamb's Manikins—Gaylord & Herron—Winter Garden 4—Dancers Supreme—Lorenz & Wood—6 Harlequins.

POLI CIRCUIT

BRIDGEPORT
Poli's (First Half)—Three Rianos—Loney Nace—Once Upon a Time—Lambert & Philips—Larry Harkins Co. (Second Half)—Frayona—Mason & Shaw—Mabel Taliaferro Co.—Callahan & Bliss—The Weldonas.

Plaza (First Half)—Marvelle & Faye—Joe Daniels—Dunham & O'Malley—Maxine Dancers. (Second Half)—Jennier Bros.—Three Forben Middies—Cooper & Simons—Oh That Melody.

HARTFORD
Capitol (First Half)—Lloyd Nevada Co.—Mason & Shaw—Ernest Evans Co.—McCook & Gildea—Yip Yip Yaphankers. (Second Half)—Three Rianos—Loney Nace—Once Upon a Time—Great Lester—Franklin Charles Co.

Palace (First Half)—Elliott & West—Earl & Bartlett—Helen Coline Co.—Herbert Ashley Co.—Al Raymond—The Weldones. (Second Half)—Morse Sis.—Trovello—Shapiro & Jordon—Harry Harkins Co.—Toney Cornette Trio—B. Genevieve Walter.

NEW HAVEN
Bijou (First Half)—Krayona—Three Forbes Kiddies—Drasko & Earl—Century Girls. (Second Half)—Dunham & O'Malley—Century Girls.

Palace (First Half)—Jennier Bros.—Cooper & Simons—Reynolds Trio—Great Lester—Yes, My Dear. (Second Half)—The Silvas—Chester & Allen—Great Lester—Yes, My Dear—McCoon & Gildea.

SPRINGFIELD
Palace (First Half)—Ross & Foss—Jessie Morris—Four Jacks and Queen—Dunbar & Turner—Toney & George. (Second Half)—Seymour & Jennett—Amaror & Jennette—Doty Clare's Ent.—Fax & Bartom—Maxine Dancers.

SCRANTON
Poli's (First Half)—Mabel Fonda Trio—Marie Sparrow—McIntosh & His Maids—Dave Thursby—Bubbles. (Second Half)—Corinne Arbuckle—Wm. Wilson Co.—Wayne Marshal & Candy—Johnny Ford Co.

WATERBURY
Poli's (First Half)—Raymore & Jennett—Shapiro & Jordon—Oh That Melody—Amoros & Jeannette—B. Genevieve & White. (Second Half)—Elliott & West—Earl & Barlette—Helen Coline Co.—Lambert & Philips—Yip Yip Yaphankers.

WILKES-BARRE
Poli's (First Half)—Ed Zola Duo—Corinne Tilton—Wm. Wilson Co.—Wayne Marshal & Candy—Johnny Ford Co. (Second Half)—Mabel Fonda Trio—Marie Sparrow—McIntosh & His Maids—Dave Thursby—Bubbles.

WORCESTER
Poli's (First Half)—The Silvas—Chester & Allen—Mabel Taliaferro—Fox & Barton—Franklin Charles Co. (Second Half)—La Petite Jennie Co.—Herbert Ashley Co.—Toney & George.

Plaza (First Half)—Morse Sisters—Trovello—Tony Cornetta Trio—Dotty Clare's Ent. (Second Half)—Melvelle & Fayo—Drisko & Earl—Four Jacks & Queen—Al Raymond—Strasell Seal.

MARCUS LOEW'S CIRCUIT

NEW YORK CITY
American (First Half)—Stenard Duo—Kane & Stanley—Anger & Adelon—Kume & Co.—Weller, O'Donnell & Westfield—Knorr, Rella & Co.—Imperial Four—3 Falcons. (Last Half)—Frank Pickett—Fagg & White—Dot Marsell & Ragpickers—Jack Reddy—Arbitrating Liz—Callahan & Bliss—3 Kanazawa Boys.

Victoria (First Half)—Peters & Le Baff—Helen Moretti—La Velle & Dane—Jackson Taylor Trio—5 Musical Buds. (Last Half)—Swain's Cats and Rats—Weller, O'Donnell & Westfield—Rawles & Van Kauffman—Craig & Catto—Ruloff, Rulowa Ballet.

Lincoln Sq. (First Half)—Weise Troupe—Helen Vincent—Frank Morrell & Co.—Ralph Whitehead—6 Musical Nosses. (Last Half)—Peters & Le Baff—Marshall & O'Connor—Sweeties—Julia Curtis—4 Bangards.

Greeley Sq. (First Half)—Aerial Howards—McDermott & Hagney—Fagg & White—Rives & Arnold—Lewis & Thornton—Frank & Mazie Hughes. (Last Half)—Sensational Togo—Stanard Duo—Frank Morrell & Co.—Knorr Rella & Co.—Johnson Bros. & Johnson—Max Circus.

Delancy St. (First Half)—Swain's Cats and Rats—Bobby Van Horn—Eckhoff & Gordon—Sweeties—Julia Curtis—Gordon & Germaine. (Last Half)—Ralph Seabury—Rose Valyda—Murphy & Plant—Mimic World.

National (First Half)—Sensational Togo—Dixie Hamilton—Tom Davies & Co.—Jack Reddy—Lyndall, Laurell & Co. (Last Half)—Gordon & Germaine—Harry & Nota Rose—Chas. Rice & Co.—Lewis & Thornton—Frank & Mazie Hughes.

Orpheum (First Half)—Max Circus—Craig & Catto—Eddie & Grace Parks—Murphy & Plant—Little Pippifax. (Last Half)—Dennis Bros.—Helen Vincent—La Velle & Dane—Anthony & Arnold—5 Musical Buds.

Boulevard (First Half)—Kara & Sek—Clay & Robinson—Arbitrating Liz—Callahan & Bliss—Brower Trio. (Last Half)—Little Pippifax—Bobby Van Horn—Bell & Belgrave—Friend & Downing—Hite, Reflow & Lohr.

Ave. B (First Half)—Fox Benson & Co.—Driscoll & Perry—Harris & Lyman—Dance Festival. (Last Half)—Devine & Sands—Tom Davies & Co.—Bernard & Meyers—Keno, Kayes & Melrose.

BROOKLYN
Metropolitan (First Half)—Girl in the Basket—Johnson Bros. & Johnson—Chas. Rice & Co.—Anthony & Arnold—Ruloff, Rulowa Ballet. (Last Half)—Aerial Howards—Lamberti—Imperial 4—Jackson Taylor Trio—Stone & Moyer Sisters.

Palace (First Half)—Flo Rayfield—Sydney & Townley—Japanese Revue. (Last Half)—Russo, Teis & Russo—Driscoll & Perry—Eddie & Grace Parks—Ralph Whitehead—Fox Benson & Co.

Fulton (First Half)—Hip Raymond—Marshall & O'Connor—Mimic World. (Last Half)—3 Falcons—McDermott & Hagney—Eckhoff & Gordon—Ward & King—Kuma & Co.

Warwick (First Half)—Lamberti—Devine & Sands—Salvation Sue—Bernard & Meyers—Theodore Trio. (Last Half)—Flo Rayfield—Turner & Joselyn—Anger & Adelon.

BOSTON
(First Half)—Dailey Bros.—Allen & Moore—Worsley & Rogers—Arthur Pickens & Co.—Wm. Dick—Skelly & Heit Revue. (Last Half)—Nat Burns—Adams & Cerus—Jones & Jones—The Corner Store—Marston & Manley—Aerial De Groffs.

FALL RIVER
(First Half)—Nat Burns—Marston & Manley—Mercedes—Jones & Jones—Aerial De Groffs. (Last Half)—Dailey Bros.—Allen & Moore—Arthur Pickens & Co.—Wm. Dick—Skelly & Heit Revue.

HAMILTON, CANADA
Miss Scott—Jerome & Albright—Leila Shaw & Co.—Vardon & Perry—3 Kanes.

BALTIMORE, MD.
Jussi & Ossi—Melville & Stetson—Dorothy Burton & Co.—Morey, Senna & Dean—The Love Lawyer.

HOLYOKE
(First Half)—Dennis Bros.—Josephine Lenhardt—Friend & Downing—Rawles & Van Kauffman—Hite, Reflow & Lohr. (Last Half)—La Veaux—Dorothy Roye—Lyle & Emerson—Mallon & Case—Dance Festival.

LONDON, CANADA
(First Half)—Aerial Macks—Gordon & Vail—Straight. (Last Half)—Great Herman—Lubin & Lewis—Somewhere in France.

MONTREAL, CANADA
Siegel & Irving—Clifton & Kramer—Telephone Tangle—Harry Lee—Lieut. Thetion & Co.

PROVIDENCE
(First Half)—Maxon & Morris—Margaret Merle—Adams & Cerus—Kibel & Kane—Neil McKinley—Odiva & Seals. (Last Half)—Mankin—Worsley & Rogers—Helene Davis—Senna & Stevens—Edna Mae Foster—Odiva & Seals.

SPRINGFIELD
(First Half)—Mankin—Senna & Stevens—Helen Davis—Edna Mae Foster—Stone & Moyer Sisters. (Last Half)—Maxon & Morris—Margaret Merle—Kibel & Kane—Neil McKinley—Mercedes.

OTTAWA
Skating Macks—Coffman & Carroll—King & Wyer—Zelaya—Fisher's Circus.

TORONTO, CANADA
Omega Trio—Morton Bros.—Mahoney & Cecil.

WASHINGTON, D. C.
The Braminos—Play & Castleton—Van & Vernon—Al Shayne—Let's Go.

CHORUS GIRL SUES FOR $35,000

Marie Magalis, a chorus girl formerly in the employ of the Shuberts, has brought suit against the Winter Garden, Inc., for $35,000 for alleged injuries sustained through the reported dropping of a heavy curtain. In her complaint, Hess and Kahn, attorneys for Miss Magalis, set forth that the injuries to her head and neck are permanent, although she sustained other injuries. The accident is alleged to have occurred at the Broadway Theatre, Denver, Colo., on Feb. 13, 1918, during a change of scene in the first act, in the "Show of Wonders." The suit is scheduled for trial in the Federal Court, Southern District of New York. Robert H. Woody, counsel for the Winter Garden, has filed a general denial.

NEXT FAIRBANKS PICKED

"Melancholiac" will be the title of the next Douglas Fairbanks feature to be made before Fairbanks sails for London with Mary Pickford. Robert Wagner wrote "Melancholiac."

CARROLL PLAY FOR STOCK

"Daddy Dumplins," the Earl Carroll play which closes with a run at the Republic Theater on Saturday night of this week, has been released for stock.

WALKER OUT OF BERLIN'S

Ray Walker, who for the past six months has been connected with the Chicago office of Irving Berlin, Inc., has resigned. He is now in New York and is going into vaudeville.

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Jewish Comedian, in Burlesque, is requested to communicate with his mother, at 527 E. 29th St., Brooklyn, N. Y.

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MURRAY DAVE

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BOOKED ENTIRE LOEW CIRCUIT Direction—JACK POTSDAM

ED DALY AND HIS TANGLED ARMY

IN VAUDEVILLE

LIVINGSTON TRIO

Comedy Variety Surprise In Vaudeville

THE BRAMINOS

MUSICAL CLOWNS TOURING LOEW CIRCUIT
Direction—BRUCE DUFFUS

JACK GREGORY AND CO.

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The Act with a Million Hoops. Working for Mr. Loew. And all Happy. Many Thanks to Mr. Lubin. Enroute to the Coast. Good Bye Broadway.

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IN NOVELTY SONG AND DANCE Direction—MANDELL & ROSE

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EVA FERRIS EDITH OAKLEY

HARRY WALKER

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CHIEF TENDEHOA

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Dir. AL. MAYER

BERNIE GREENE

Juvenile, Characters and Violin Specialty with Jimmy Cooper's "BEAUTY REVUE"

NEW PICKFORD PICTURE READY

Hiram Abrams, president of United Artists, announced this week that the next Mary Pickford production, "The Love Light," written and directed by Frances Marion, would be released on January 9.

With this production Miss Pickford returns to the screen in all her glory, with her wealth of golden curls, her smile and her inimitable personality, in a story that is entirely different from anything she has yet done.

Word has come from the West Coast that in the annals of filmdom "The Love Light" will doubtless go down as the big picture of 1921, principally because of the wonderful and lasting impressions this exceptional production will make upon every one who sees it and takes to heart its message. The story is filled with delightful humor, pathetic appeal, and has a wealth of character and keen artistry, in the title role of which, it is claimed, Miss Pickford attains heights she has never before reached.

This picture marks the first entrance of Frances Marion, the well-known writer, in the directorial field. She has accomplished wonders. "The Love Light" is her original story which made it possible for her to add many delightful touches during the course of producing the picture.

While Miss Pickford was in Europe recently, Miss Marion was also there on her honeymoon. The two met in London and journeyed into Italy, where Miss Marion obtained the details for "The Love Light." The entire plot of the story was worked out in Europe and Miss Pickford, who is always after the best in detail, secured a number of her leading players for the picture on the other side, importing them so as to have a perfect cast to produce the picture which she believes will be a sensation. Among those players are such artists as Jean De Briac, for several years leading man to Sara Bernhardt; Raymond Bloomer, Edward Phillips, Albert Prescott, Evelyn Dumo, who played with Miss Pickford in "Little Peppina," but who returned to Italy to play important roles in an Italian company, and George Rigas. The photography of this picture has been in charge of Charles Rosher, who was responsible for the wonderful lighting in "Suds," and Henry Cronjager, while the art direction was under the supervision of Stephen Grosson.

VERA GORDON AT SING SING

Taking advantage of a week's vacation in the midst of a vaudeville tour in which she is booked solid until the middle of April, Vera Gordon appeared New Year's day at Sing Sing under the auspices of the Mutual Welfare League. This program came about through the desire of the prisoners to meet in person the mother of "Humoresque," which made a strong impression on them on its showing at the prison.

Correspondence led to Miss Gordon's volunteering to bring her vaudeville company to Sing Sing on New Year's Day to present the sketch in which she is touring the Keith Vaudeville Circuit.

Incidentally, Vera Gordon has also given the first showing on any screen of her forthcoming motion picture, "The Great Love," a Selznick special produced by Harry Rapf.

CRIME FILMS BARRED IN NEWARK

NEWARK, Jan. 6.—Motion pictures depicting crime or criminals at work have been banned in this city, according to a notice sent yesterday by Director of Public Safety William J. Brennan to exhibitors. In his notification, Brennan voiced the belief that crimes in photoplays and stage productions have in a measure been a source of inspiration to those criminally inclined. This belief, he said, was strengthened after personal interviews with criminals.

BIG PLANT FOR FINE ARTS

The Fine Arts Pictures, Inc., has purchased a tract of 800 acres at Jacksonville, Florida, and will erect the largest and most complete motion picture production plant in the United States.

This is to be the first of twenty such plants to be erected by the company.

PATHE LISTS FOUR FILMS

As the immediate successor to the December feature schedule that brought forth "Dice of Destiny," with H. B. Warner; "The Empire of Diamonds," Leonce Perret's international spectacle, and "Rogues and Romance," with June Caprice and George B. Seitz, Pathe announces a group of four big attractions for the month of January. These include Blanche Sweet in "That Girl Montana," H. B. Warner in "When We Were Twenty-One," both Jesse D. Hampton productions, "The Sage Hen," an Edgar Lewis special, which marks the return to the screen of Gladys Brockwell, and "The Killer," produced by Benjamin B. Hampton from a story by Stewart Edward White.

The release dates are: "That Girl Montana," January 2; "When We Were Twenty-one," January 16; "The Sage Hen," January 23, and "The Killer," January 30. These four features make up one of the most notable schedules Pathe has offered during one month and have been selected with care to provide a formidable group of attractions for the first month in 1921.

"That Girl Montana" presents Miss Sweet in the role of the heroine of a romance of the frontier. The play was adapted by George H. Plympton from the novel by Marah Ellis Ryan. Robert Thornby directed and the cast supporting the star is headed by Mahlon Hamilton and includes Edward Peil, Frank Lanning, Charles Edler, Jack Roseleigh and Kate Price.

The second feature on this schedule is a screen presentation of H. V. Esmond's play "When We Were Twenty-One," which has been one of the outstanding successes of the American Theatre since Nat Goodwin and Maxine Elliott appeared in the stage production. The play was obtained by Jesse D. Hampton for H. B. Warner, who like many other actors, expressed a desire to do the role of Richard Carewe for the screen. In his part as the self-sacrificing guardian to the irresponsible young heir to the Audaine fortune, Mr. Warner has a group of notables in his support. James W. Morrison appears as Richard Audaine, Claire Anderson as Phyllis and the other principals are Minna Grey, Claude Payton and Kara Glynesk. Henry King directed the production.

NEW HAMPTON PICTURE RELEASED

Maurice Tourneur's picture, "The Bait," featuring Hope Hampton, is on the Paramount release schedule for the week beginning to-day. The combination of Mr. Tourneur's direction, the appearance of Miss Hampton, and the fact that the picture is a melodrama of the type in which Tourneur excels is said to make this a strong box office attraction.

Out and out melodrama, a love story and a screen of mystery pervading the plot have been woven together in a picture distinguished by unusual direction and a unique handling of essential parts of the story. Taking its title from the cue that every pretty woman is "the devil's bait," the story presents a varied career of an innocent girl unscrupulously used as the bait for a young millionaire by a band of underworld thieves. A shooting melee in the dark is the scene that provides the opening of the picture and the mystery alike and the story is developed as the characters each explain their parts in the solution of the crime.

"The Bait" was adapted to the screen from Sidney Toler's stage success, "The Tiger Lady," which had an extended run on Broadway. Hope Hampton, the beautiful Texan star, makes her first appearance under the Paramount standard in this picture, taking the stellar role of Joan Grainger, the comely, talented girl, whose beauty is exploited by a band of crooks. Harry Woodward, who played in Cecil B. De Mille's "Male and Female," has the leading male role. Others in the cast include James Gordon, Rae Ebberly, Joe Singleton, Poupee Andriot and Dan Crimmins, Jr.

John Gilbert, who was Tourneur's leading man in "The White Circle" and "Deep Waters," wrote the scenario for "The Bait," and assisted in the direction.

BURLESQUE ROUTES

COLUMBIA WHEEL

Al Reeves Joy Bells—Jacques, Waterbury, 10-15; Hurtig & Seamon's, New York, 17-22.
Abe Reynolds Revue—Hurtig & Seamon's, New York, 10-15; Orpheum, Paterson, 17-22.
Best Show in Town—Olympic, Cincinnati, 10-15; Columbia, Chicago, 17-22.
Bostonians—Empire, Toledo, 10-15; Lyric, Dayton, 17-22.
Bowery—Casino, Brooklyn, 10-15; Empire, Newark, 17-22.
Bon Tons—Casino, Boston, 10-15; Grand, Hartford, 17-22.
Big Wonder Show—Gayety, Washington, 10-15; Gayety, Pittsburgh, 17-22.
Dave Marion's Own—Gayety, Buffalo, 10-15; Gayety, Rochester, 17-22.
Ed Lee Wrothe's Best Show—Casino, Philadelphia, 10-15; Miner's Bronx, New York, 17-22.
Flashlights of 1920—Gayety, Kansas City, 10-15; open 17-22; Gayety, St. Louis, 24-29.
Follies of the Day—open 10-15; Gayety, St. Louis, 17-22.
Folly Town—Empire, Albany, N. Y., 10-15; Casino, Boston, 17-22.
Girls de Looks—Empire, Newark, 10-15; Casino, Philadelphia, 17-22.
Girls of the U. S. A.—Orpheum, Paterson, 10-15; Majestic, Jersey City, 17-22.
Girls from Happyland—Empire, Brooklyn, 10-15; Peoples, Philadelphia, 17-22.
Golden Crooks—Park, Youngstown, O., 10-12; Grand, Akron, 13-15; Star, Cleveland, 17-22.
Hip Hip Hooray Girls—Lyric, Dayton, 10-15; Olympic, Cincinnati, 17-22.
Hits and Bits—Star and Garter, Chicago, 10-15; Berchell, Des Moines, Iowa, 16-20.
Harry Hasting's Big Show—Gayety, Rochester, 10-15; Bastable, Syracuse, 17-19; Gayety, Utica, 20-22.
Jollities of 1920—Gayety, St. Louis, 10-15; Star & Garter, Chicago, 17-22.
Jack Singer's Own Show—Columbia, Chicago, 10-15; Gayety, Detroit, 17-22.
Jingle Jingle—Miner's Bronx, New York, 10-15; Casino, Brooklyn, 17-22.
Lew Kelly Show—Gayety, Omaha, Neb., 10-15; Gayety, Kansas City, 17-22.
Mollie Williams' Own Show—Bastable, Syracuse, N. Y., 10-12; Gayety, Utica, 13-15; Gayety, Montreal, 17-22.
Maids of America—Gayety, Montreal, Can., 10-15; Empire, Albany, 17-22.
Million Dollar Dolls—Empire, Providence, 10-15; Gayety, Boston, 17-22.
Powder Puff Revue—Gayety, Detroit, 10-15; Gayety, Toronto, Ont., 17-22.
Peek-a-Boo—People's, Philadelphia, 10-15; Palace, Baltimore, 17-22.
Parisian Whirl—Star, Cleveland, 10-15; Empire, Toledo, 17-22.
Roseland Girls—Majestic, Jersey City, 10-15; Perth Amboy, N. J., 17; Plainfield, 18; Stamford, Ct., 19; Park, Bridgeport, 20-22.
Rose Sydell London Bells—Gayety, Pittsburgh, 10-15; Park, Youngstown, 17-19; Grand, Akron, 20-22.
Snappy Snaps—Gayety, Toronto, Ont., 10-15; Gayety, Buffalo, 17-22.
Social Maids—Columbia, New York, 10-15; Empire, Brooklyn, 17-22.
Step Lively Girls—Berchell, Des Moines, Iowa, 9-11; Gayety, Omaha, Neb., 17-22.
Sporting Widows—Gayety, Boston, 10-15; Columbia, New York, 17-22.
Town Scandals—Grand, Hartford, Ct., 10-15, Jacques, Waterbury, 17-22.
Twinkle Toes—Palace, Baltimore, 10-15; Gayety, Washington, 17-22.
Victory Belles—Stamford, Ct., 12; Park, Bridgeport, 13-15; Empire, Providence, 17-22.

AMERICAN WHEEL

All Jazz Revue—Cohen's, Newburg, N. Y., 10-12; Cohen's, Poughkeepsie, 13-15; Howard, Boston, 17-22.
Bathing Beauties—Gayety, Minneapolis, 17-22.
Beauty Trust—Century, Kansas City, 10-15; open, 17-22; Gayety, Minneapolis, 24-29.
Beauty Revue—New Bedford, 10-12; Fall River, 13-15; Grand, Worcester, 17-22.
Broadway Belles—Academy, Buffalo, 10-15; Cadillac, Detroit, 17-22.
Big Sensation—Lyceum, Columbus, 10-15; Empire, Cleveland, 17-22.
Cabaret Girls—Holyoke, 10-11; Greenfield, 12; Miles, Schenectady, N. Y., 13-15; Gayety, Brooklyn, 17-22.
Cute Cuties—Gayety, St. Paul, 10-15; Gayety, Milwaukee, 17-22.
Follies of Pleasure—open 10-15; Bijou, Philadelphia, 17-22.
French Frolics—Howard, Boston, 10-15; New Bedford, 17-19; Fall River, 20-22.
Girls from Joyland—Park, Indianapolis, 10-15; Gayety, Louisville, 17-22.
Girls from Follies—Empress, Cincinnati, 10-15; Lyceum, Columbus, 17-22.
Grown Up Babies—Empire, Cleveland, 10-15; Avenue, Detroit, 17-22.
Hurly Burly—Gayety, Milwaukee, 10-15; Haymarket, Chicago, 17-22.
Jazz Babies—Penn Circuit, 10-15; Gayety, Baltimore, 17-22.
Joy Riders—Englewood, Chicago, 10-15; Standard, St. Louis, 17-22.
Kewpie Dolls—Cadillac, Detroit, 10-15; Englewood, Chicago, 17-22.
Kandy Kids—Gayety, Baltimore, 10-15; open 17-22; Trocadero, Philadelphia, 24-29.
Lid Lifters—Academy, Pitsburgh, 10-15; Penn Circuit, 17-22.
Mischief Makers—Reading, Pa., 13; Grand, Trenton, N. J., 14-15; Trocadero, Philadelphia, 17-22.
Monte Carlo Girls—Gayety, Newark, 10-15; Reading, Pa., 20; Grand, Trenton, 21-22.
Naughty Naughty—Empire, Hoboken, 10-15; Cohen's, Newburg, 17-19; Cohen's, Poughkeepsie, 20-22.
Pat White's Gayety Girls—Gayety, Milwaukee, 10-15; Haymarket, Chicago, 17-22.
Parisian Flirts—Majestic, Scranton, 10-15; Binghamton, N. Y., 17-19; Elmira, 20; Niagara Falls, 21-22.
Puss-Puss—Avenue, Detroit, 10-15; Academy, Pittsburgh, 17-22.
Razzle Dazzle—Bijou, Philadelphia, 10-15; Majestic, Scranton, 17-22.
Round the Town—Gayety, Louisville, 10-15; Empress, Cincinnati, 17-22.
Record Breakers—Grand, Worcester, Mass., 10-15; Plaza, Springfield, 17-22.
Some Show—Star, Brooklyn, 10-15; Empire, Hoboken, 17-22.
Social Follies—Star, Toronto, Ont., 10-15; Academy, Buffalo, 17-22.
Stone & Pillard's—Standard, St. Louis, 10-15; Century, Kansas City, 17-22.
Sweet Sweetie Girlies—Binghamton, 10-12; Elmira, 13; Niagara Falls, 14-15; Star, Toronto, Ont., 17-22.
Tittle Tattle—Haymarket, Chicago, 10-15; Park, Indianapolis, 17-22.
Tiddle de Winks—Trocadero, Philadelphia, 10-15; Star, Brooklyn, 17-22.
Tempters—Gayety, Brooklyn, 10-15; Olympic, New York, 17-22.
Tidbits of 1920—Olympic, New York, 10-15; Gayety, Newark, 17-22.
Whirl of Mirth—Plaza, Springfield, 10-15; Holyoke, Mass., 17-18; Greenfield, 19; Miles, Schenectady, N. Y., 20-22.

PENN CIRCUIT

Monday—Johnstown, Pa.
Tuesday—Cumberland, Md.
Wednesday—Altoona, Pa.
Thursday—Williamsport, Pa.
Friday—Lancaster, Pa.
Saturday—York, Pa.

MOTION PICTURES ASSAILED

CHICAGO, Ill., Jan. 3.—Moving pictures were assailed, denounced, literally torn into tatters and shreds by many indignant club women, who are in this city attending the Illinois Women's Legislative Congress.

Mrs. H. Hamburger attacked the proposal for rigid state and national censorship, exhibiting as proof of their ineffectiveness the present state of the industry. "You can legislate out of a film the vamp scenes, or any particular bit that is obviously indecent," she said, "but it requires other tactics to eliminate entire stories carrying frightful propaganda in the crook heroes and pretty country girls enticed to the city by villains, but always coming out safely.

"If virtue is triumphant in the end, the movie is not censored, no matter how insidious or vicious the story may be in itself. If moving picture corporations know in advance what the public will not tolerate, they will censor their own pictures before they are made, and a board of intelligent persons, not politically appointed, who review the finished work, will on that basis be able to pass the entire picture," stated Mrs. Hamburger in closing her address. The Congress will close late this week.

OTIS OLIVER TO TOUR TO COAST

"The Unkissed Bride" is serving as this year's touring vehicle for the Otis Oliver players and will go to the Coast.

FROTHINGHAM HAS BIG PLANS

Elaborate production plans for 1921 are being made by J. L. Frothingham, who recently entered the ranks of independent special producers. During a recent trip to New York Mr. Frothingham signed a contract with the W. W. Hodkinson Corporation for a series of four specials, all of which are to be directed by Edward Sloman, one of the best known directors in the business.

The first of the specials will be a picturization of "The Other Woman," a very widely read novel by Norah Davis. The others will be announced later.

In the cast of "The Other Woman" are such well known players as Helen Jerome Eddy, Jane Novak, Jerome Patrick, Joseph J. Dowling, the "patriarch," and Frankie Lee, the boy of "The Miracle Man," William Conklin and Aggie Herring. Tony Gaudio, until recently with the Allan Dwan Company, one of the best known camera men on the Coast, has charge of the photography, and David Howard is Director Sloman's right hand man.

Mr. Frothingham is no newcomer in photo-play production. For nearly three years he has been producing at the Brunton studio, of which he is a member of the board of directors. He produced several series of photo-plays starring Bessie Barriscale. Early in the Fall he entered into an arrangement with W. W. Hodkinson for the making of two specials in which Miss Barriscale appeared, the first of which, "The Broken Gate," a picturization of Emerson Hough's famous novel of that title, was a December release. The other is an adaptation of a magazine story, "The Living Child," by Mary Lerner, the film version of which has been named "The Red Horizon."

GOES TO SALT LAKE

SALT LAKE CITY, Dec. 30.—George L. Allan will take over the management of the Orpheum Theatre here, beginning the first of the new year.

H&M TRUNKS CAN NOW BE BOUGHT IN NEW YORK CITY
PRICES REDUCED
$100.00 TRUNKS, NOW..... $90.00
90.00 TRUNKS, NOW..... 80.00
85.00 TRUNKS, NOW..... 75.00
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SOLE AGENT FOR H & M TRUNKS IN THE EAST
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A WONDERFUL COMBINATION OF COMEDY SKETCH ARTISTS
ROSO MARSTON | GEO. RANDALL | CHAS. ELWOOD
IN THE NEW AND SPARKLING COMEDY GEM "MR. WISE," JAN. 1, 2, 3, POLI THEATRE, NEW HAVEN, CONN.

Fascinating Impersonator FRANCIS RYAN Direction MORRIS and FEIL

MY TENTH SEASON, AND AGAIN FEATURED AND PRINCIPAL COMEDIAN
MIKE SACKS
"OH BABY" COMPANY. PLAYING K. & E. TIME. REGARDS TO FRIENDS.

EARL MOSSMAN AND RAY VANCE
Enjoying Our 15th Week With Miss Nora Bayes
In "HER FAMILY TREE"
Now At Lyric Theatre New York City

LILETTA AND HER SERENADERS
Direction—TOMMY CURRAN-PLUNKETT AGENCY

"LOVE BIRDS" A GOOD SHOW

WILMINGTON, Del., Jan. 10.—Pat Rooney and Marion Bent, who left the vaudeville stage for the musical comedy stage, in their own starring vehicle, produced by Wilner and Romberg, entitled "Love Birds," opened here tonight for a short run. The piece which had its initial opening in Washington last week, is a pleasing musical comedy with clever lines, catchy tunes and pleasing lyrics, the first by Edgar Allen Woolf, the second by Sigmund Romberg, and the last by Ballard McDonald, and has a story running throughout, that although rather fanciful, is interesting. Pat is the general boy around a department store, Marion is the wrapper and Elizabeth Murray, who plays the third important role is head of the woman's department. The three of them act as angels of love in preventing the usual marriage betwen a beautiful girl, and a man she does not love. The girl goes to Persie in the harem of an Emir, knowing full well that her lover will follow and hero-like rescue her. She becomes a great favorite with the Emir, who wants to keep her, but love prevails, and she finally comes to the arms of her true lover, the floorwalker in the department store who is really a rich young man in disguise. The action is set in two acts and six scenes, with scenic investure that could not be bettered. The performances of Pat Rooney, who with his humor and dancing, was as big a favorite as ever he was in vaudeville, Marion Bent, Elizabeth Murray, Elizabeth Hines, Eva Davenport, Emile Lea and Tom Dingle won especial commendation. The cast complete numbers the following: Richard Bold, Elizabeth Murray, Josephine Harmon, Evelyn Vacanaugh, Barrett Greenwood, James E. Sullivan, Marion Bent, Vincent Lopez, Pat Rooney, Tom Gott, Elizabeth Hines, Emile Lea, Tom Dingle, Harry Mayo, C. John Ridsdale, Patsy Delaney, Tom White, Bill Hamilton, Eva Davenport and Sylvia Ford. The show will, with the smoothing out of two or three rough spots, a little shortening and priming it will be a Broadway show, for it has all the essentials, and aside from having a popular star at the head of it has been ably produced by Edgar McGregor and Julian Alfred.

EDELWEISS GARDENS BANKRUPT

CHICAGO, Ill., Jan. 9.—The Edelweiss Gardens, one of Chicago's most noted cabarets, has been thrown into bankruptcy and the Central Trust Company, of Chicago, has been named as receiver by Judge Carpenter. The Edelweiss management have been offering a strong array of vaudeville talent for months and recently played Sophie Tucker for six weeks, paying her a salary far in excess to that which she received for regular vaudeville engagements. The management of the Edelweiss lays the blame of the failure to prohibition.

HENRY MILLER ILL

CHICAGO, Ill., Jan. 9.—The Blackstone Theatre last Wednesday was forced to return to its patrons all money that had been paid into the box office for matinee seats, due to the fact that Henry Miller was overtaken by illness and was unable to appear. Miller lasted for two acts of "The Famous Mrs. Fair" and ordered the curtain lowered as he was unable to proceed with the play. At night the star recovered sufficiently to continue the engagement. The Wednesday matinee was capacity.

FULLERS GET MORE PLAYS

LONDON, Eng., Jan. 6.—The Fuller Enterprises of Australia have acquired the Australasian rights to "A Girl Worth Loving," and "Should a Husband Forgive," two notable season's successes at West End theatres.

WANTED
ACTRESS OR TEAM
Man and woman to use restricted blue's song. Percentage from Rolls and Records. Write **BILLY E. MILLS**, 234 West 128th St., N. Y. C.

MARTIN HARVEY OPENS

MONTREAL, Canada, Jan. 8.—Sir Martin Harvey, the famous English actor, who was to have opened here on Monday of this week, was unable to do so on account of a slight illness, but opened on Tuesday, with his English repertoire company, in a programme of specially selected plays that have long been successes in England, for a tour of the Trans-Canada Circuit of theatres. Sir Martin, who is the advance of a host of such companies that are expected to tour this country during the coming year, won instant favor here by his artistic and sterling performances. On Friday of this week Sir Martin presented for the first time on this continent, Maurice Maeterlinck's unique study of the divergent natures of two nations, as set forth in his sombre, yet artistic war drama. "The Burgomaster of Stillemonde." The play is a study of character in a small Belgian town during the course of the war, and while a war play, tends rather to show the human side of it, than the brutal savage side. Sir Martin and Nina de Sylva (Lady Harvey) won the unanimous praise of the press for their performances of the leading roles. Sir Martin's season at His Majesty's has been very successful, and if any indication of future success, his tour should be a success artistically and financially.

TIRING OF AMERICAN FILMS

LONDON, Jan. 3.—C. M. Hepworth, the English producer of motion pictures, gave forth the statement that the Americans, no less the English people, were tiring of American films of the present quality. While some are good, he criticised the American system as purely commercial and said that people are expressing their dissatisfaction with many of these films and are demanding something better.

Alfred Lever, general manager of the Stoll Film Co., said there was little doubt that the American market was suffering from overproduction, and further, that England was producing better pictures than America at the present time.

An official of the Famous Players-Lasky Film Service agreed that America had overproduced films.

ESKIMOS IN PICTURES

PHILADELPHIA, Jan. 10.—The motion pictures taken by the John Wanamaker Expedition, which spent three years in the neighborhood of Point Barrow, were shown for the first time yesterday afternoon in the University Museum. The films cover the entire life of the Eskimo, and among the interesting features is that of celebrations among the Christianized Eskimos, who have a church at Point Barrow.

ROONEY'S ACT BEING RECAST

"Rings of Smoke," in which Pat Rooney and Marion Bent appeared during the past year, is being produced again by Carlton Hoagland and Harry Carrol. Sully and Houghton will head the new cast of the act which is now being engaged.

The act is to open within a month on the Orpheum circuit.

DANCER'S BROTHER SUED

PARIS, Jan. 5. — Raymond Duncan, brother of the celebrated dancer, Isadora, is the defendant in a suit for criminal libel brought by Robert Bordeau, wealthy manufacturer. Duncan, through his posters, pasted up throughout Paris, charged Bordeau with having kidnapped his 15-year-old son. The plaintiff declares that he had not the slightest intention of alienating the affection of the child for his father, and that he had interested himself in the boy merely in the hope of improving the youngster's mind.

SIGNED BY F. P.-L.

Famous Players-Lasky have signed Joseph Conrad to write original screen stories.

WIGS WORTH WHILE
Toupees Make-Up
Send for Price List
G. SHINDHELM
109 W. 49th St. New York

PARIS THEATERS IN SLUMP

PARIS, Jan. 8.—The mania for spending money here for amusements has dropped remarkably during the past few months.

During the war all theatres and places of amusement did a land office business, the golden stream poured in, due mainly to the great numbers of Americans and others who had visited Paris for the first time and were bent on seeing all that was to be seen regardless of the cost and the inflated prices.

Following the signing of the armistice and the cessation of hostilities, there were thousands of visitors who could not get to the city before and the theatrical managers, proprietors of cabarets, and other places reaped a fortune.

Now there is a slump and many of the theatres are in hard straits, the Comedie Francaise for instance reporting that its receipts have dropped from the average of 13,000 francs a week to less than 8,000 francs for the same length of time.

SCHOOL COMPILES FILM LIST

A recent statement from the High School of Commerce, announcing the compilation of a list of available educational films for use in the schools of the city, shows the growing importance of motion pictures in education. The recently formed Department of Visual Instruction of the Bureau of Lectures, is now prepared to furnish, free to all schools, a series of biological topics which have just been completed.

Most of the schools have been borrowing films from commercial distributors, and depending to a large extent, upon the generosity of the produced. The films in the High School of Commerce list have been made available by many industrial enterprises throughout the country.

INVENTS SCREEN DEVICE

Frank McGettigan, manager of the Heilig theatre in Portland, Ore., one of the houses on the Orpheum circuit, has invented a device called the Oroscope which is a double stereopticon attachment for a motion picture machine that throws a color view while the screen is used for a motion picture. It is thus possible to show a picture of a street in natural colors on the screen while a parade is shown in the progress of marching at the same time.

Additional advantages in the device are that it will throw a larger area with a smaller slide, 24 square feet having heretofore been the limit and now one 36 by 36 may be shown.

The average life of a slide has always been a minute and a half. McGettigan added, a glass case of water through which the rays must pass and become cooled, so that a slide may be shown for an indefinite time.

A special feature is a blind arrangement by which it is now possible to throw a motion picture that will show on the screen and not be seen on the ascending or descending curtain.

KLEIN AT NEW LOEW HOUSE

MEMPHIS, Jan. 7.—Frederick H. Klein, formerly manager of Loew's Stillman Theatre in Cleveland, has been appointed manager of the new Loew's Palace Theatre here which is scheduled to open on January 15. Albert C. Mitchell, commercial artist and illustrator, has been engaged to design special posters for the premiere.

"PEG O' MY HEART" REVIVED

BOSTON, Mass., Jan. 10.—J. Hartley Manners' comedy "Peg O' My Heart," will be revived here this week at the Arlington Theatre, by the Arlington Stock Company. The play is also to be revived in New York by George C. Tyler and A. L. Erlanger with Laurette Taylor in her original role this season.

CHEVALIER GIVES MATINEES

LONDON, Eng., Jan. 6.—Charles Gulliver has arranged with Albert Chevalier for a series of special matinees at the Holborn Empire of "My Old Dutch." The matinees are now being given and have proven popular.

PARTNER WANTED
at once for Blackface Act (Experienced Straightman). EDGAR STRAUSS, care of Loew's Bijou Theatre, Birmingham, Ala.

DEATHS

MME. JEANNE LAPAUZE, a French playwright and authoress who wrote under the pen name of Daniel Lesueur, died in Paris. She was a Chevalier of the Legion of Honor.

MME. BEATRICE LA PALME, popular as Canadian grand opera soprano, died January 9 at her home in Montreal. She was forty years of age, and during her life sang in the important operas presented in London, Paris and the United States.

EDGAR PAGE STITES, well known as a hymn writer and missionary, died at his home in Cape May, N. J., on January 8. He was eighty-five years of age. He is best remembered as author of "Beulah Land," "Simply Trusting" and other gospel hymns. He was the father of Representative Fletcher W. Stites of Pennsylvania.

WILLIAM J. FLEMING, for more than fifty years on the American stage, died at his home on January 7. Mr. Fleming was in his eighty-third year at the time of his death. His first appearance was with E. L. Davenport in 1858, his last appearance on the stage having been with James A. Hearne at the Herald Square Theatre. For several seasons Mr. Fleming played leads at the Old Bowery Theatre. This was in the early seventies. He also played with Booth and other famous actors.

ALEXANDER BREMER, one of the leading musicians of the day, died at his home, 1767 Sedgwick avenue, New York, on January 9. He was the organizer of the International Music Festival League. Bremer was born in Copenhagen, Denmark, January 15, 1850, and during his life as a musician has played with bands conducted by Damrosch, Seidl, Gilmore, Cappa and others. He organized the first Musicians' Independent Club in 1884, and for twelve consecutive years held the presidency of the Musical Mutual Protective Union. For nine years he was manager for the Abbey, Schoeffel and Grau opera houses in Boston and New York, which at times included the Metropolitan Opera House.

HATTIE LAWRENCE, of the Lawrence Sisters, famous trapeze performers of a few years ago, died at the Morristown Hospital, Morristown, N. J., December 29, 1920.

Miss Lawrence was one of the most accomplished trapeze performers, performing the daring flying leaps through the air and other similar high class acts.

She, with her sister Jennie, traveled all over this country with Barnum and Bailey's Circus and was also with the late Tony Pastor's management for many years. She also toured Europe under the management of her first husband, the late Nicholas Kossel.

Her second husband was the late J. Turner of Jersey City.

Miss Lawrence is survived by a brother, Hiram, and a cousin, Harry J. Coe, a Brooklyn, N. Y., hotel manager.

GRACE WINKLEY STODDARD, a burlesque actress, and wife of H. I. Stoddard, a musical director, died last week, in New York, after a long and lingering illness. The body was shipped to Woodlawn Cemetery, Everett, Mass., where interment took place. She is survived by one daughter, Doris, a sister and a brother, besides her husband.

DAVID SKLANOWITZ, known by theatrical folk from Coast to Coast as one of the cleverest costumer experts in the country, died suddenly December 30. Death was caused by heart trouble. Sklanowitz had been with the Goldstein Costume Company for the past thirty years. From the days of the old Tivoli Opera Company down to the present, he had managed the customing of practically all opera and stock productions coming to San Francisco. He was fifty-two years at the time of his death, and is survived by a widow.

LETTER LIST

GENTLEMEN

Avon Comedy 4
Bennett, Sid
Benny, Ben
Burke, Calvin
Bradley, Jos. P.
Burton, Neil
Busch, Billy
Bennett, Sid
Bellaire, Clarence
Chase, Wm.
Crane, D. R.
Dubl, Leo E.
Deming, J. G.
Dull, Harold
Dillon, Jack
Dutton, Charlie
Foster, A. K.
Fitzgerald, Jack
Frothingham, Alfred M.
Gillet, Bobby
Grady, Jas.
Gwynne, Coates
Hillman, F. P.
Haynes, Elmer C.
Hilton, Kew
Hamilton, Hale
Hall, Harris
Joyce, Paddy
Kubeler, Chas.
Kinneard, Jack
Kelso, Jas. R.
Leahy, Chas.
Lancaster, Slim
Lowe, H. W.
Morton, Mr. & Mrs. Harry K.
Mason, John
Norman, Lawrence
O'Neil, Jas.
Reynolds, E. K.
Richards, Geo.
Reynolds, Frank
Samaroff, B.
Shunk, Harry C.
Van Billy, B.
West, Chas.
Wilson, Pres
Warren, Fred T.
White, Edgar

LADIES

Alleman, Mrs. L. J.
Arnold, Theresa
Bond, Betty
Brooks, Marjorie E.
Conners, Peggy
Cortes, Peggie
Donnelly, Elsie
Devereaux, Jean
Edwards, Mrs. Renee
Evol, Jean
Farrell, Frankie
Fitzgerald, Kitty
Garner, Ruth
Gilden, Myrtle
Hendrix, Clara
Jackson, Anna
Kohler, Emma
La Rochelle, Annette
Lampell, Florence
Lynn, Mrs.
La Vetta, Babe
Lavarde, Lillian G.
Menzie, Florence
O'Hearn, Patricia
Oesterle, Mrs. A. J.
Remsen, Alice
Russell, Frances
Tamara, Florence
Washington, Fannie
Window, Muriel
Watson, Ethel
Walker, Catherine

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